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100's of Needlework & Craft Ideas

Fall 1983

\$2.50

THE ITALIAN PALETTE

*A gallery of fabulous fall
fashions to create*

HERITAGE QUILTS

Traditional patterns
for today's home

WINTER WARMERS

Knits, crochets, and
other country comforts

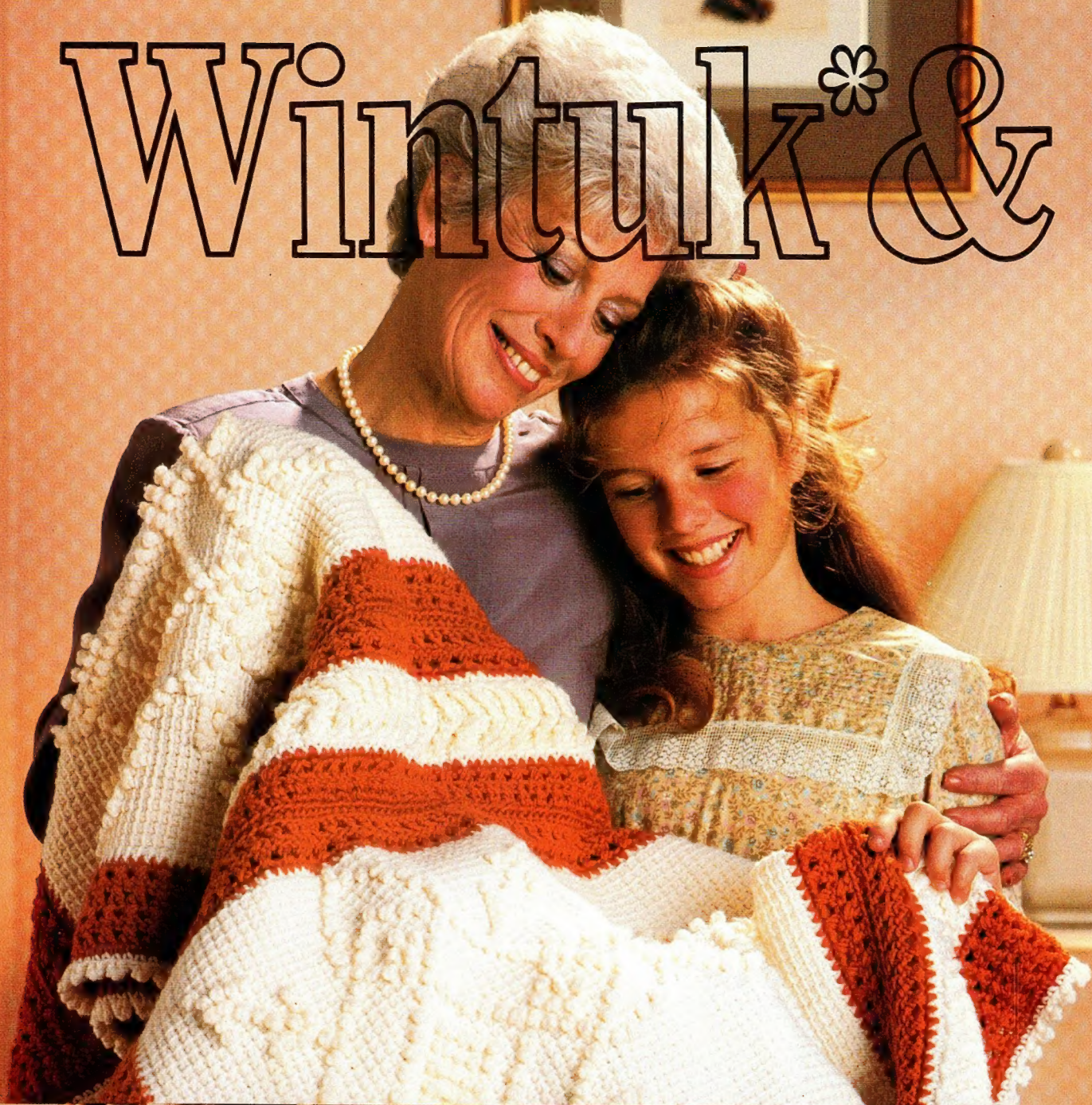
CHRISTMAS DELIGHTS

Holiday handmades for
all around the house

See page 19 for cover sweater



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FALL 1983

COVER SWEATER

See page 19 for another look at this graceful cabled design. For instructions, see page 16. Design: Susan Prince and Barbara Nudelman for Stitchworx (Chelsea Silk Yarn by Tahki Yarn Co.) Photograph: Thomas Hooper

THE ITALIAN PALETTE

MASTERLY STROKES OF COLOR AND STYLE 19-37



When creating this collection of fall sweaters, we were inspired by Italian painter Giorgio Morandi, who paid meticulous attention to color, shape, and design. Morandi painting: Courtesy of Minneapolis Institute of Arts

We borrowed Morandi's creative philosophy and designed knitted and crocheted sweaters to resemble the grace and beauty of his masterful paintings.



SWEATER CLASSICS:

HANDMADE FASHIONS FOR FALL, 1983 38-53



Take advantage of the great outdoors this fall and don any of the sweaters on pages 38-45. All are made by hand to keep you warm all season long.

Some of this year's most stylish sweaters are rooted in country traditions. For an updated look at these charming sweaters with old-world flavor, see pages 46-51.



Continued on page 4

We're looking for people to write children's books

Writing for children is the perfect way to take up writing, says the author of 53 children's books. Your ideas come right out of your own experience. And while it's still a challenge, it's probably the straightest possible line between you and publication—if you're qualified to seek the success this rewarding field offers.

By Alvin Tresselt, Dean of Faculty

IF you want to write and get published, I can't think of a better way to do it than writing books and stories for children and teenagers. Ideas flow naturally right out of your own life experience. While it's still a challenge, the odds of getting that first unforgettable check from a juvenile publisher are better than they are from just about any other kind of publisher I know.

Later on, you may get other checks from other publishers. But right now, the object is to begin—to break into print—to learn the feeling of writing and selling your work and seeing your name in type. After that, you can decide if you want your writing to take another direction.

But after 30 years of editing, publishing, and teaching—and 53 books of my own—I can tell you this: You'll go a long way before you discover anything as rewarding as writing for young readers.

Your words will never sound as sweet as they do from the lips of a child reading your books and stories. And the joy of creating books and stories that young people 'really like' is an experience you'll never have anywhere else. (In this age of boob tube illiteracy, convenient morality, and plastic values, *do you know of a more important audience?*)

A surprisingly big market

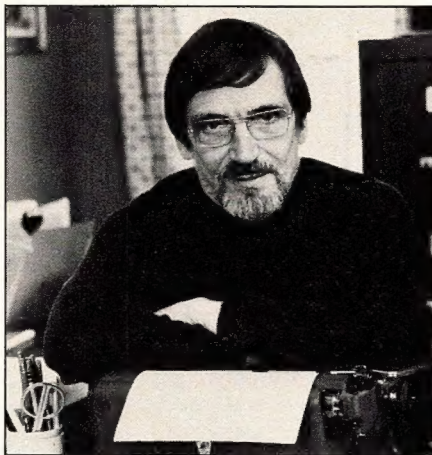
But, that's not all. The financial rewards go far beyond most people's expectations because there's a surprisingly big market out there for writers who are trained to crack it. More than 130 million young people's books are purchased each year. Between 2,000 and 2,500 new titles appear annually and new authors account for as many as half of them.

There are also 250 monthly magazines looking for material for young readers. You can imagine how much writing it takes just to keep them going!

Yet two big questions bedevil nearly every would-be writer: "Am I really qualified?" and "How can I get started?"

'Am I really qualified?'

This is our definition of a "qualified person": It's someone with an aptitude for writing who can take constructive criticism, learn from it, and turn it into a professional performance. That's the only kind of person we're looking for. The reasons are simple: Our reputation is built on success, and if prospective students don't have the earmarks of success, we probably can't help them. And we tell them so. It's only fair to both of us.



Alvin Tresselt was Vice President and Executive Editor of Parents' Magazine Press, the first editor of *Humpty Dumpty's Magazine for Children*, and a board member of the Author's Guild. His 53 books for young readers have sold over two million copies.

To help us spot potential authors, we've developed a revealing test for writing aptitude. It's free, and we don't charge for our evaluation. But no one gets into The Institute without passing it. Those who pass and enroll receive our promise: You will complete at least one manuscript ready to submit to a publisher by the time you finish the Course.

When we teach, you learn

I've learned a lot about writing for children and I love it. Now I'm passing my knowledge on to my students so they can profit from it. When I'm not writing my own books I spend my time at The Institute of Children's Literature, a workshop for writers that does only one thing and does it better than any other educational institution I know of: It trains qualified people to write for the young reader.

This is the way I work with my students, and my fellow instructors—all of whom are experienced writers or editors—work more or less the same way.

When you're ready—at your own time and your own pace—you send your assignment to me and I read it and reread it to get everything out of it you've put into it.

Then I edit your assignment with a red pencil just the way a publishing house editor would—if he had the time. I return it along with a detailed letter explaining my comments. I tell you what your strong points are, what your weaknesses are, and just what you can do to improve. It's a matter of push and pull. You push and I pull and between us both, you learn to write.

The proof of the pudding

This method really works. I wouldn't spend five minutes at it if it didn't. The proof of the pudding is that many of our students break into print even before they finish the Course. Last year we received hundreds of letters like these from successful students: "Before taking your Course, the short stories I scribbled for my two tiny tots never caught an editor's fancy," writes Emily Burns of Salem, Ore.

"My first sale, to *National Catholic Weekly*,

was a Course lesson. Then I sent another Course assignment to a writer's competition and won first prize of \$400!"

"My instructor's advice was invaluable in plotting, character, motivation, and dialogue. I am most grateful for her personal interest and encouragement. Best of all she helped me understand my own strengths and weaknesses and how to emphasize the first and remedy the second. Better instruction hath no man than this!" Elizabeth Henley, New Cambria, Mo.

'Now...I am a writer!'

Marilyn Day of Marissa, Ill. says, "I'm proud of this accomplishment. Now I'm no longer a housewife, I am a writer!"

And Mary Carruth, Dublin, Cal., writes, "I sent out my first article with a prayer and a hope, and it was accepted. Your Course with its structure and support, has been everything I hoped for and needed."

"When I started this Course, I did not really think that I had the ability to write," writes Sister M. Laetitia Mudde, West Haven, Ct., "But my instructor made me believe in myself."

I have a file full of similar letters. People like yourself so full of pride they could easily convince you that indeed it is a pity more people don't take up writing for children.

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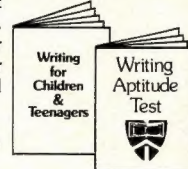
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Dear Mr. Tresselt:

N-39

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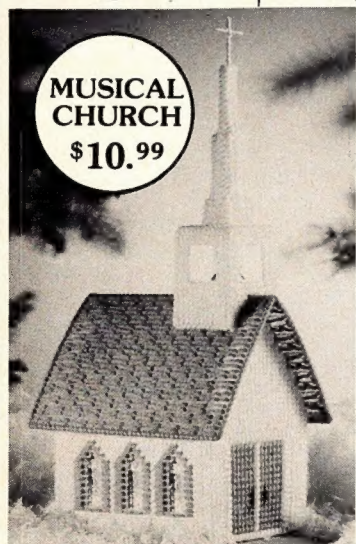
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Continued from page 2

COUNTRY QUILTING 54-59



Old-time country quilts are never out of style, and we bet you'll want to make at least one of the five designs on these pages for your own home sweet home.

WEEKEND CRAFTING 60-63

STORYBOOK CHARACTERS TO STITCH AND STUFF 64-65

COUNTRY COUSINS 66-67

Your child will love this country doll family. And you'll love knowing you made these dolls yourself, using fabric, yarn, and other everyday materials.



KEEPSAKE EMBROIDERIES FOR LOVED ONES 68-69

DECORATIVE BOXES TO PAINT AND STITCH 70-71

CRAFTER'S CHRISTMAS 72-77



On these six pages we offer a beautiful collection of Christmas handmakes, including the stitch-and-stuff ornaments shown at left. Embellish these ornaments with a splash of paint and a touch of embroidery.

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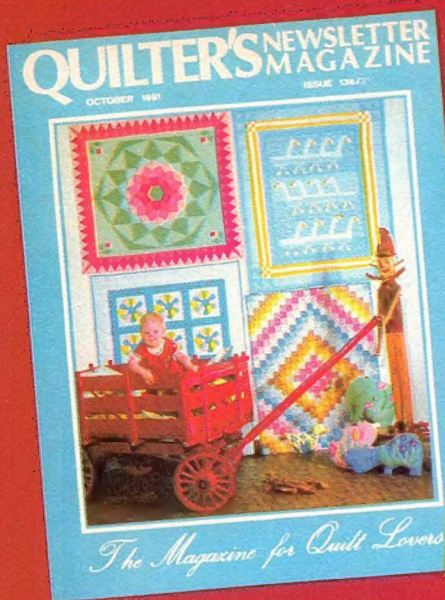
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Our readers say: "QNM has given many hours of pleasure to me and all the quilters I know. It is our bible." HS, San Anselmo, Calif. "I love your magazine and consider it the trade journal for quilters. I highly recommend it to all my quilt classes." JC, Houston, Tx. Reviewers say: "The best patterns, biographical articles, how-tos and historical research make QNM one of the best needlework magazines around." Center for History of American Needlework, Pittsburgh, Pa.

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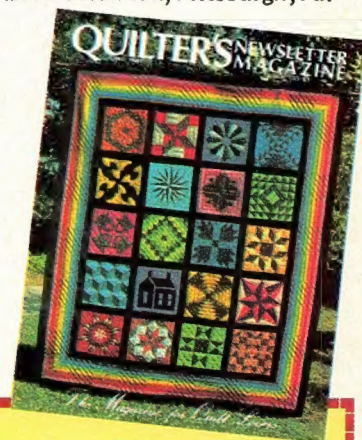
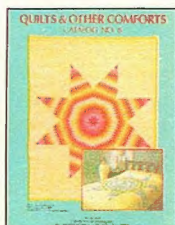
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grain, cut the stalks after the plants turn from green to yellow-gold (about two weeks before they are usually harvested). The grain feels doughy when pinched—not tacky or brittle. To dry freshly picked straw, place the stalks where there is good ventilation.

Cones and pods

As with straw, you can either buy cones and other dried materials or gather your own. Store-bought cones and pods are usually clean and insect-free, but a store's selection may be more limited than what you could gather yourself.

If you gather your own cones, clean them with a stiff brush to remove dirt. Place any cones that are sticky in a 200-degree oven for a few minutes. This helps dry out the cones and opens up the scales. After the cones have cooled, rinse them in water and let them dry thoroughly.

When collecting pods, wait until the seeds have been released. Then wash and dry the pods and store them in airtight plastic bags. Wash seeds and nuts you have gathered and heat them for 30 minutes in a 100-degree oven to kill bugs and insects. Store similarly.

Driftwood

Bleached, weather-beaten wood can be found in craft shops as well as along beaches and shores. Driftwood sold in retail shops comes from many sources, so you are likely to find an interesting variety of colors and textures.

If you gather your own driftwood, first remove all bark and allow the wood to dry slowly away from direct sun. Use a stiff brush to remove splinters, dirt, and sand.

Corn husks

Corn husks have become popular with those who are interested in reproducing pioneer crafts such as corn husk dolls, flowers, and wreaths.

Prepackaged, dried corn husks are available, but you also can gather corn husks directly from the field. It is best to use corn husks that have dried while still on the plant—they shrink the least and are most supple. After gathering the husks, dry them further until all green areas turn light brown.

Before beginning to work with corn husks, soak them in lukewarm water, adding a small amount of glycerine to the water to make them more pliable.

What's What in Craft Naturals

You'll find a bounteous selection of natural materials in craft supply stores these days. What used to be hard-to-locate specialty items are now crafters' staples that are readily available. Following is some helpful information for buying, collecting, storing, and using these once-exotic materials.

Straw

Straw is primarily used for wheat weaving. It is available in six common varieties: wheat, broom wheat, beardless wheat, black-bearded wheat, oat, and barley. Straw is available in packaged bundles in craft stores.

If you would rather harvest your own

Choosing a Quilt Pattern

Once you've decided to make a patchwork quilt, the next step is to select a pattern. Here are a few guidelines to help you choose the ideal pattern for your sewing ability and the materials you have on hand.

Scrap bag quilts

If you have a big accumulation of fabric scraps, examine them carefully. Are all the fabrics of similar weight and fiber content? Are they all preshrunk? Weed out the "misfits" because a hodgepodge of fabrics may detract from the impact of the design.

After you have sorted out inappropriate scraps, calculate how much fabric you will need. To do this, make a master pattern by tracing the quilt pattern onto tissue paper. Cut out the individual patches and transfer them to an 18x22-inch sheet of paper. This is equal to a quarter yard of fabric. Refer to the pattern directions for the total yardage needed for the quilt. If you are short certain colors and patterns, buy or collect additional yardage.

Quilt block size

Don't feel locked into using a particular block size. If you are copying an old pattern, you may find that the overall size will not fit today's beds.

To make adjustments, either change the size of the quilt block, add interior borders around each block (called "sashing"), or add edgings.

Pattern complexity

Let your own sewing capabilities determine the complexity of your quilt pattern. When you have a quilt pattern in mind, count up the total number of patches. A beginning quilter will be comfortable with around 500 patches to piece for the quilt top, while a more experienced quilter could tackle a quilt with over 750 patches.

Another factor to consider is the shape of each patch. A pattern comprised of patches cut on the straight grain is easiest for beginners.



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Blocking a Needlework Sampler

Planning to block and frame that finished needlework sampler yourself and pocket the savings? Here's a way to get professional-looking results.

First things first

If you don't own a blocking board, check with a local needlework and crafts store. As an alternative to buying a board, have a lumberyard cut a 3-foot square of ½-inch plywood or particle-board. Cover the board with muslin to prevent the board from snagging the stitchery. This size will accommodate most blocking needs, and the board will last for years.

Measuring

Pull the linen backing of the sampler taut and measure the dimensions carefully. Then, with a pencil, draw two perpendicular lines on the board to

represent these dimensions, using the corner and two sides of the board to line up with the opposite sides.

Staple or thumbtack the outer edges of the sampler first along the corner of the board. Then staple the remaining sides. Place staples every two to three inches. Be sure that opposite corners line up. You may need to stretch the fabric slightly to reach the dimensions.

Soaking

Dampen the sampler with water by using a spray bottle or by placing a wet cloth over the stitchery. Allow it to air-dry overnight. Carefully remove the staples and place the sampler facedown on a clean, flat surface.

Mounting

Cut a piece of heavy illustration board or foam-core board (both are available

at art supply stores) that is ⅛ inch smaller on all four sides than the frame's opening. This allows adequate space for the fabric.

Center the mounting board on top of the sampler. Carefully stretch the edges of the fabric to the back of the board, overlapping the fabric at the corners to eliminate bulk. Secure the fabric edges on the back with masking tape. Line the back of the board with brown paper glued to the board and fabric.

Framing

Fit the sampler facedown into the back of the frame opening. Secure it with staples or with small brads.

To display your stitchery with matting, cut the mounting board larger to accommodate it. You'll also need to begin the stitchery with a larger piece of background fabric.

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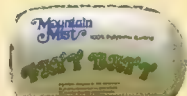
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Buying Guide

Most of the materials featured in *100's of Needlework and Craft Ideas* are available at local department or specialty stores. For information, on specific items, write to the manufacturer at the address listed below. Antique, custom-made, or one-of-a-kind items are not listed.

All ribbons courtesy of C. M. Offray & Son, Inc., 261 Madison Ave., New York, NY 10016.

THE ITALIAN PALETTE

Cover and page 19: "Chelsea Silk" yarn—Tahki Imports, 62 Madison St., Hackensack, NJ 07601.

Page 20: "Knit-Cro-Sheen" and "Luster-sheen" threads—Coats & Clark, Inc., 72 Cummings Point Rd., Stamford, CT 06902. Glass bottles and pottery—Kuttner Antiques, 40 E. 20th St., New York, NY 10003. Table—Blair House, 200 Lexington Ave., New York, NY 10016.

Page 21: "Cape Cod" yarn—Lion Brand Yarns, 1270 Broadway, New York, NY 10001.

Page 23: "4 Stagioni" yarn—Lane Borgoesia, Maglia Di Lana, Ltd., 128 Radio Cir-

cle, Mt. Kisco, NY 10549.

Pages 24-25: "French Tweed" yarns—William Unger & Co., Inc., 230 Fifth Ave., New York, NY 10016. Glassware—Ambienti Design, 792 Madison Ave., New York, NY 10021.

Pages 26-27: "Lopi" and "Lopi Light" yarns—Reynolds Yarn, 230 Fifth Ave., New York, NY 10016. Location, pages 26-35—Departure Gallery, 1310 Madison Ave., New York, NY 10028. (For information concerning jewelry, paper collages, glass sculpture, and ceramics, contact the gallery.)

Pages 28-29: "3-ply Fisherman's Yarn"—Bartlett yarns, Inc., Dept. BH, Harmony, ME 04942.

Page 30: "Venetian" yarn—Bernat Yarn and Craft Corp., Depot and Mendon Sts., Uxbridge, MA 01569. Skirt pattern—Vogue Fashion Marketing Society, 161 Sixth Ave., New York, NY 10013. "Camelot" metallic thread—Columbia-Minerva, 230 Fifth Ave., Suite 711, New York, NY 10001.

Page 31: "Cloudspun" yarn—Bernat Yarn and Craft Corp. (address above).

Pages 32-33: "Cloudspun" yarn—Bernat Yarn and Craft Corp. (address above).

Pages 34-35: "Red Heart 4-ply Hand-

knitting yarn"—Coats & Clark, Inc. (address above).

Page 36: "Crucci 100-Percent Lamb's Wool" yarn, "Starbright" metallic thread—H. Sherley & Co., Box 909, Fairfax, CA 94930.

Page 37: "Germantown" yarn—Brunswick Yarn, Brunswick Ave., P.O. Box 548, Moosup, CT 06354.

Pages 38-39: "8-Ply Naturals" yarn—H. Sherley & Co. (address above). "Cape Cod" yarn—Lion Brand Yarns (address above). "Red Heart 4-ply Handknitting Yarn"—Coats & Clark, Inc. (address above).

Page 40: "Red Heart Super Sport Yarn"—Coats & Clark, Inc. (address above). "Sagittaire" yarn—Phildar, Inc., 6438 Dawson Blvd., Norcross, GA 30093.

Page 41: "Kadischa" yarn—Phildar, Inc. (address above).

Pages 42-43: "Tweed" yarn—Scheepjeswol, 155 Lafayette Ave., N.O. White Plains, NY 10603.

Pages 44-45: "Hilton" yarn—Lane Borgoesia (address above).

Pages 46-47: "Pomfret Sport Yarn" and "Brunsana Persian Yarn"—Brunswick Yarns, Inc. (address above).

Pages 48-49: "Laine et Mohair" yarn—Pingouin, 9179 Red Branch Rd., Columbia, MD 21045.

Page 50: "Blarneyspun" yarn—Bernat Yarn and Craft Corp. (address above).

Page 51: "Sportspun" yarn—Bernat Yarn and Craft Corp. (address above). "Type Shetland" yarn—Pingouin (address above).

A GARDEN OF FANCIFUL DOILIES TO CROCHET

Pages 52-53: All crochet threads—Coats & Clark, Inc., 72 Cummings Point Rd., Stamford, CT 06902.

WEEKEND CRAFTING

Page 63: Embroidery floss—DMC, 197 Trumbull St., Elizabeth, NJ 07206.

FAMILY TREASURES

Pages 68-69: Embroidery floss—DMC, 197 Trumbull St., Elizabeth, NJ 07206.

DECORATIVE BOXES TO PAINT AND STITCH

Pages 70-71: Embroidery floss—DMC, 197 Trumbull St., Elizabeth, NJ 07206. Perforated paper—Astor Place, Ltd., 239 Main Ave., Stirling, NJ 07980.

EASY-STITCH CHRISTMAS

KITTENS:

Pages 74-75: Embroidery floss—DMC, 197 Trumbull St., Elizabeth, NJ 07206.

HOLIDAY TREASURES TO CRAFT

Pages 76-77: Vest pattern—Butterick Fashion Marketing Society, 161 Sixth Ave., New York, NY 10013. Gold thread—Mangelson's, 3200 J St., Omaha, NE 68127.

Machine Appliqué Tips

One of the fastest and easiest ways to apply a cutout decoration to a fabric background is machine appliqué. Here are some tips to keep in mind when you're appliquéing clothing, accessories, quilt blocks, pillows, and wall hangings.

1. Select tightly woven, medium-weight fabrics for your appliqué projects. Broadcloths, cottons, ducks, wools, velveteens, corduroys, and felts are excellent choices for appliqué.

2. To position the appliqué without pins, use fabric glue or bonding material. Fabric glue is perfect for washable items; it holds the appliqué firmly in place while you stitch it but washes out when the sewing is done.

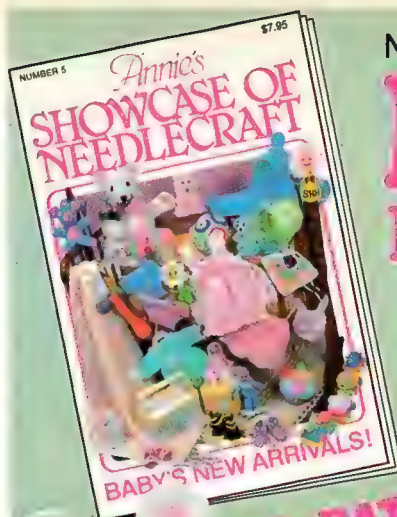
3. Fusible webbing, a material that bonds two layers of fabric, may bunch up with repeated washing and high drying heat. However, it is the firmest bonder because it stabilizes every thread of the piece to be appliquéed as well as the background fabric to which it is applied. Fusible webbing can be dry-cleaned or washed in warm water. Follow the instructions on the label when you use the webbing.

4. For a perfect fit of fusible webbing and its corresponding appliqué, cut them out at the same time. Pin the appliqué pattern, fabric, and webbing together; cut around the appliqué pattern without adding seam allowances. Then position the appliqué on the fabric background with webbing.

To fuse the appliqué to a background fabric, press with a warm iron for 12 to 20 seconds until the fabrics are bonded. (Lay a paper towel over the appliqué to protect the iron from stray wisps of the webbing.)

5. For appliqué pieces larger than 12 inches square, don't use bonding material; it will make the appliqué buckle and crack. Instead, tack the background fabric to be appliquéed on a frame and baste the appliqué onto it. Remove the fabric from the frame to machine-appliqué all the raw edges.

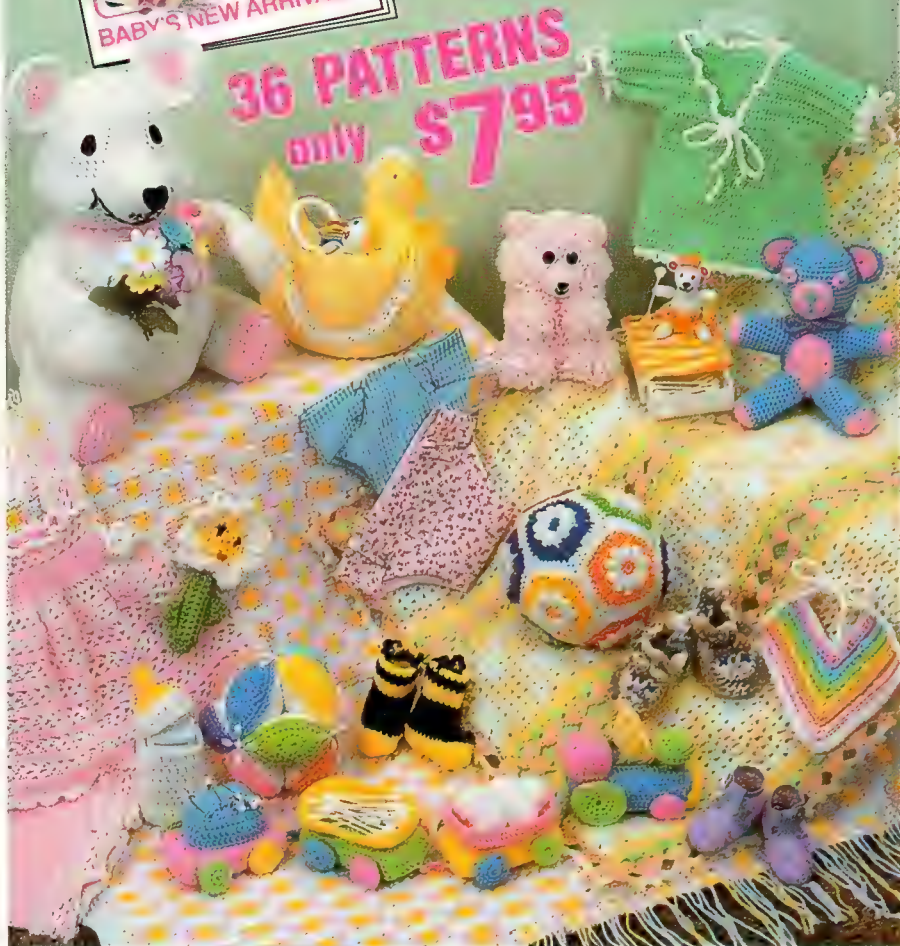
6. To stitch the raw edges of appliqué, set a zigzag sewing machine to a medium-wide, close satin stitch.



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Quilting Tips

Next time you start a quilting project, keep these tips in mind. Many quilting books don't include them, but they're worth remembering because they can help you get a more professional look.

- Before buying materials for an entire project, buy just $\frac{1}{4}$ yard of each fabric and make a sample block. Then, it's easy to detect and correct a weak color scheme or an inaccurate pattern.
- Polyester and cotton batting are cut to standard sizes and are sold in several thicknesses. Quality varies, so experiment with different brands.
- Unsuitable quilting fabrics are those which are tightly woven (canvas or duck) or which stretch and fray excessively (burlap and jersey).
- Always preshrink your fabrics.
- Instead of buying quilting thread, you can run Number 50 cotton thread through beeswax.
- Although cardboard patterns or "templates" are fine for small projects, plastic works better for quilt-size projects because it holds its edge longer than cardboard. You can buy acrylic templates at most craft stores or make your own from plastic coffee-can lids.
- Trace patterns onto the wrong side of folded fabric. Squares and rectangles can be placed lengthwise or on the cross grain; diamond shapes should have one edge on the straight grain. Try to use a common cutting line.
- When marking asymmetrical pieces, place each pattern wrong side up to avoid cutting a reverse pattern.
- When using fabric with a one-way design, cut and piece the fabric so the design goes in one direction.
- A hard lead pencil (Number 4), a dressmaker's pencil, and perforated quilting stencils with stamping powder can be used to mark designs onto the right side of fabric. When using a lead pencil, mark the fabric *very* lightly.
- When piecing, run three or four stitches onto your needle at once, then go back one stitch.
- Iron all seams to one side.
- To prevent limp pillow corners, baste excess fiberfill into the corners before turning to the right side.

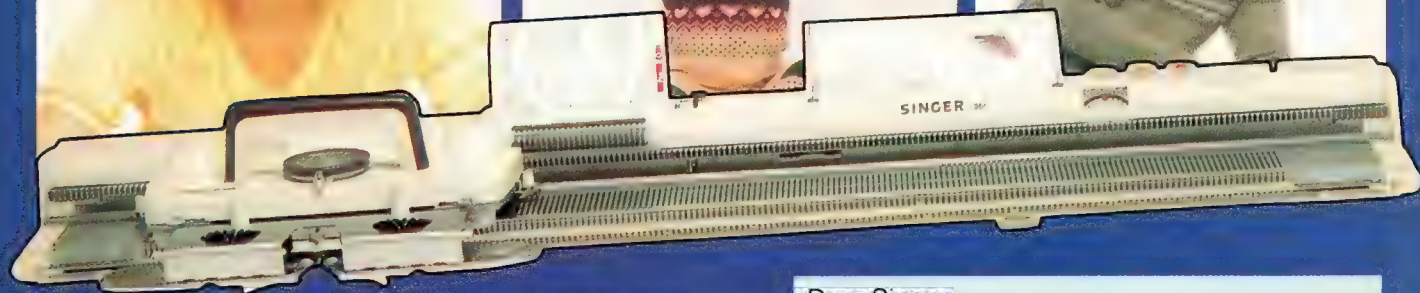
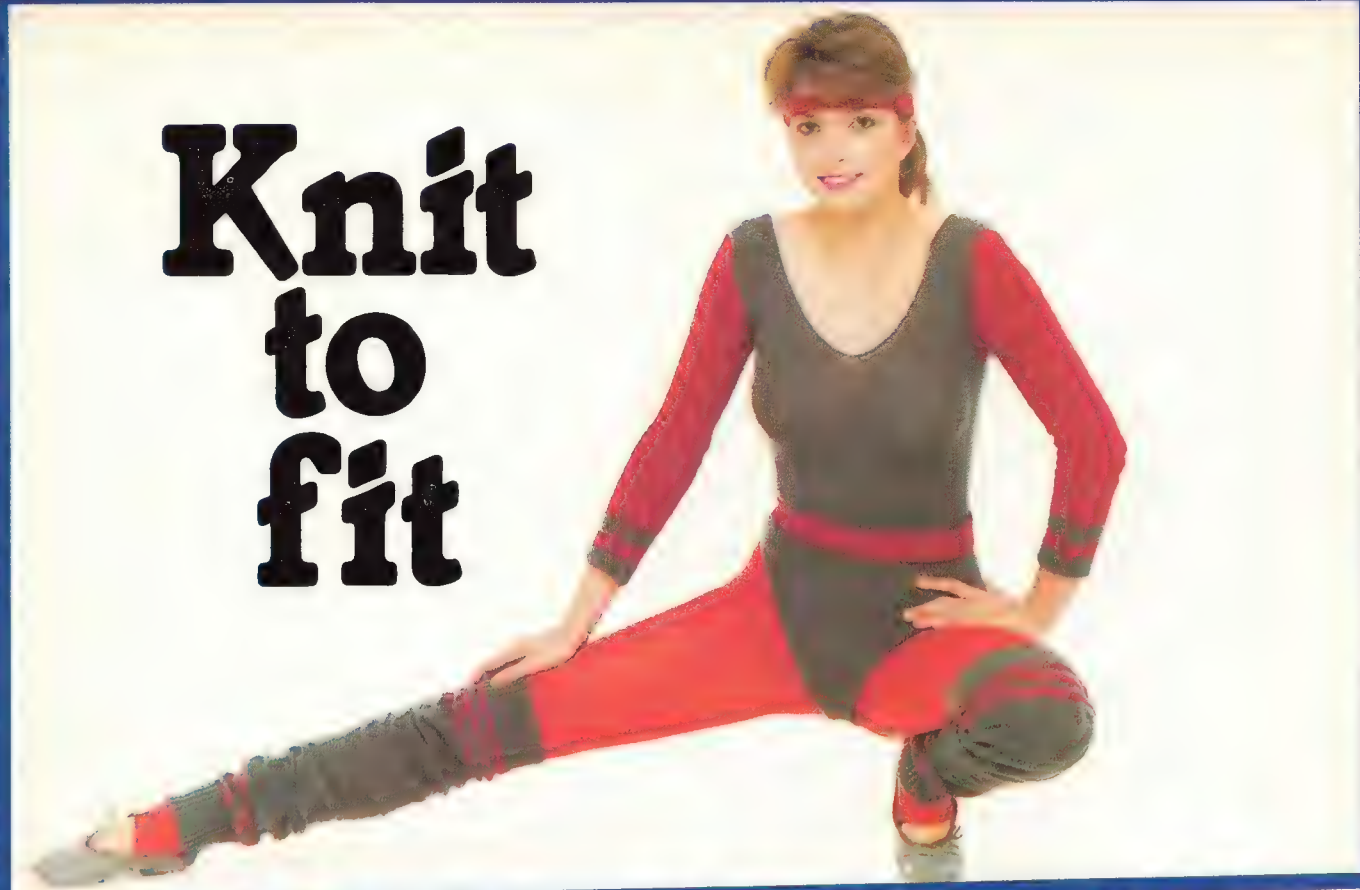
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A typical article, this one showing how to knit borders and use them in some snugly legwarmers.

Here are two different jackets made from the same free bound-in pattern. We give you instructions for sewing both of them!

You'll discover how easy it is to knit these authentic Fair Isle sweaters.

Easy-to-follow instructions on fresh craft techniques—like marbling paper and fabrics.



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THERE'S NOTHING LIKE
A GOOD WOOL SWEATER

Whispers of rich pastels enhance calm, quiet neutrals—this is one way to view the palette of Italian painter Giorgio Morandi. Inspired by the artist's view of composition, color, and texture, our fall knits will open your eyes to a world of gentle hues and studied design.

The Italian Palette

Masterly Strokes of Color and Style



Morandi's paintings celebrate the beauty of sturdy, basic shapes in sweeping strokes of pale color. With this in mind, we've taken a classic style, the crew-neck pullover, and added richly textured cables that meld four colors of Chelsea Silk, a nubby blend of wool and silken threads by Tahki. The result: a timeless design with a new twist. For instructions for all sweaters shown, see the index on page 16.

Design: Susan Prince and Barbara Nudelman for Stitchworx.
Photograph: Thomas Hooper

Morandi painting: Courtesy of Kunstsammlung Nordrhein-Westfalen, Düsseldorf, West Germany

Sweater Portraiture—Solid and Inspired



Designs: Cardigan, courtesy of Lion Brand Yarns; snood, courtesy of Coats & Clark Yarns. Photographs: Thomas Hooper

You can open up a world of exciting earth tones to explore by thinking of neutrals as more than beige and gray. So this fall, expand your horizons by creating this bold sampler cardigan, *opposite*. Knit from Lion Brand's Cape Cod wool, each band illustrates an unusual stitch pattern set off by slim bands of simple garter stitch.

Our contemporary adaptation of the 1940s-style "snood," *left*, is crocheted with a sparkling combination of Coats & Clark's plain and metallic threads. For instructions, see index on page 16.





ITALIAN PALETTE

A Jacket Natural-Perfect and Classic





Even the simplest of objects can take on an air of artful grace through careful arrangement and meticulous styling. Throughout his work, Morandi shows a genius in this commitment to detail. His was truly the art of deliberate simplicity.

It follows in sweater design that an attention to detail can turn the everyday into the extraordinary. Our zippered blouson jacket, left, is one such basic design made special through the teaming of a distinctive textured stitch, an asymmetrical front closing, and add-on epaulettes for a military flair. Yarn is by Lane Borgosesia. For all sweater instructions, see the index on page 16.

Design: Courtesy of Lane Borgosesia Yarns
Photograph: Thomas Hooper
Morandi painting: Courtesy of Kunstsammlung Nordrhein-Westfalen, Düsseldorf, West Germany



Timeless Cardigans—Strong and Reserved

Morandi's canvases applaud the clean and simple lines of common glass and clay. Likewise, our pair of classically designed sweaters, *right*, are popular statements of practicality to suit any taste at any age. What's more, you can see how a few basic changes, the addition of cables and the use of richly textured yarn, give these trusty cardigans their contemporary good looks. The dappled colors of Unger's French Tweed make the sweaters appear more complicated to knit than they are. Sized for both men and women, the cardigans are sure to be a staple of this fall's wardrobe to wear alone or layered with turtlenecks as days grow colder. See the index of instructions, page 16.



Designs: Courtesy of Unger Yarns
Photograph: Thomas Hooper





Intricate Pattern and Subtle Color

For the past two years the owners of The Departure Gallery, located on New York's Madison Avenue, have called on some of America's best artisans to create impressive displays of contemporary glassware, clay, and paper. Besides the exquisite decorative objects, the displays also feature jewelry of distinction, such as the necklace shown *right* and *opposite*. The criteria for each medium, however, remains the same: quality workmanship coupled with honest expression.

We found such a gallery an ideal backdrop for this collection of expressive autumn knits. For a perfectly tailored duo, try your hand at our colorful vest, *right*, and companion cardigan, *opposite*. Select yarns from your favorite color palette, work them in the characteristic design stripes, and create your own needle art: a multipatterned Fair Isle vest. Then team it with this solid-color classic for a great fall look. Our smart set is knit from Reynolds' Lopi and Lopi Light. For sweater instructions see the index on page 16.



Designs: Courtesy of Reynolds Yarns
Photographs: Thomas Hooper
Location: The Departure Gallery, New York



Formal Composition to Knit



Morandi's greatest paintings reflect the most subtle nuances of neutral color for their drama. In much the same way, designer Basia Kaminski's glorious cardigan beautifully captures the subtle textures of the contrasting Italian countryside. What makes the design so appealing is her imaginative use of dramatic styling combined with attractive knit stitches in the softest of colors.

The basic sweater is a unique blending of a close-fitting ribbed bodice and set-in stockinette sleeves. The crowning touch is the oversized V-shaped front and back yoke knit in a pebbly seed stitch for added contrast and texture. The sweater also features crocheted buttons and a delicate rim of contrasting trim at yoke edge, neck, and cuffs. Work the design in one main color or, for a bright variation, knit the yoke in a bold contrasting shade. For sweater instructions, see the index on page 16.

Design: Basia Kaminski
Photograph: Thomas Hooper
Location: The Departure Gallery, New York
Morandi Painting: Courtesy of Mr. and Mrs.
Myron N. Blank

Winter Blue and Gray

Italy is a land of refreshing contrasts, from towering mountains to arid landscapes and rocky coastal scenery. This season you can capture the essence of those lovely purple mountains and the blue-gray of the sea with this pair of easy knits.

The lacy crew-neck pullover, *left*, is worked in Bernat's multicolored Venetian, calling to mind the warm contrast of pebble and stone. For a dressed-up look team the short-sleeved sweater with a glittery skirt you can make on your sewing machine. Just "couch" golden threads onto fabric using zigzag setting, then stitch the material into a tiered skirt using a commercial pattern.

The jaunty cable and popcorn cardigan, *opposite*, is a shawl-collared version of a popular sweater style. Make it from Bernat's Cloudspun for a design that works up quickly and looks at home on city streets or country lanes. See the index of instructions, page 16.



Designs: Courtesy of Bernat Yarns
Photographs: Thomas Hooper
Location: The Departure Gallery, New York





Airy Magic of a Sky

In Morandi's world, even the simplest of objects took on a special magic when recorded in paint on canvas. And when Morandi painted this glorious still life, *opposite*, the result was a masterful blend of balance and harmony.

Like an artist's view of a bright fall sky, our azure-colored pullover, *opposite*, is true to the maxim that simple things are best. Knit from Bernat's Cloudspun yarn, this basic crew-neck style is enhanced by the addition of a lyrical leaf pattern, *right*, that gives it a special handcrafted touch. The leafy vine is a repeat pattern that's worked row-by-row to create an eye-catching three-dimensional effect.

See the index of instructions on page 16.



Design: Courtesy of Bernat Yarns
 Photographs: Thomas Hooper
 Morandi painting: Courtesy of Mr. and Mrs. Myron N. Blank
 Location: The Departure Gallery, New York

Landscapes—Simple and Pure

The still life and the landscape are two staples of an artist's repertoire. And this pair of colorful patchwork pullovers have the look of a farm-fresh countryside viewed from high above.

Each sweater is worked in Coats & Clark's Red Heart Super Sport acrylic yarn with one difference: the pullover, *right*, is crocheted while the companion crewneck is knitted. So whatever happens to be your strong suit, there's a versatile sweater for you to make.

The patches are a standout blending of patterns, textures, and colors to create a needlework masterpiece to wear all year round. Because the blocks are worked up individually, you can take the work with you and craft on-the-run. Work up the separate squares, stitch them together, then complete the solid-color back and set-in sleeves. See the index of instructions on page 16.



Designs: Courtesy of Coats & Clark Yarns
Photograph: Thomas Hooper
Location: The Departure Gallery, New York



Kaleidoscope Masterpieces

The meticulous craftsmanship of the Old World masters is reflected in this magnificent greenhouse of glass and lead. The owners of the American Club, a resort in Kohler, Wisconsin, imported the greenhouse and transformed it into a romantic Viennese-style coffeehouse for the enjoyment of their guests.

What better spot than amid these intricate panes of glass to showcase this colorful Fair Isle vest, *left*? A delight of pattern and color that knitters will adore, the vest is designed by H. Sherley Yarn Co. and worked in Crucci lamb's wool. For dazzle, strands of Starbright metallic thread were added to several of the pattern stripes.

The raglan crew neck, *opposite*, also has the look of stained glass with its bold black bodice and comfy sleeves that introduce four more yarn colors. Knit from Brunswick's Pomfret yarn, this easy pattern also can be worked in a single color for a great winter wardrobe basic. See index of instructions on page 16.

Designs: Vest, courtesy H. Sherley Yarn Co.;
crew neck, courtesy Brunswick Yarns
Photographs: Jim Hedrich, Hedrich-Blessing
Location: The American Club, Kohler, Wisconsin





FALL OUTDOOR WEAR

What's the fall forecast? Count on brisk autumn days and warm woolly sweaters like these.

Country Squire and Companion

Country-style dressing is making a comeback, and classically styled sweaters like these are helping it happen. What is country-style dressing? It's mixing traditional styles with up-to-the-minute fashions, like the two sweaters shown here. These classic patterns are paired with 1980s-style yarns and colors for practicality and good looks.

Borrow a pattern from the past, like his argyle vest, and knit it in H. Sherley's Crucci yarn for today's dash and élan. Use Lion Brand Cape Cod yarn to knit her boat-neck, ribbed pullover and 4-ply-yarn to make her knitted gauntlets. Index, page 16.

Designs: Vest, courtesy of H. Sherley Yarn Co.; pullover, courtesy of Lion Brand Yarn Co.; gauntlets, courtesy of Coats & Clark Yarn Co.
Photograph: Jim Hedrich, Hedrich-Blessing
Location: The American Club, Kohler, Wisconsin







Hale and Hearty Wear

Our country ancestors knew: Never sacrifice warmth for fashion. We took a lesson from that wise old adage, but we didn't sacrifice comfort and style in the process.

The cabled turtleneck and knitted gauntlets, *above left*, are perfect fashion accessories for cool autumn days. Make them with Coats & Clark's Yarn.

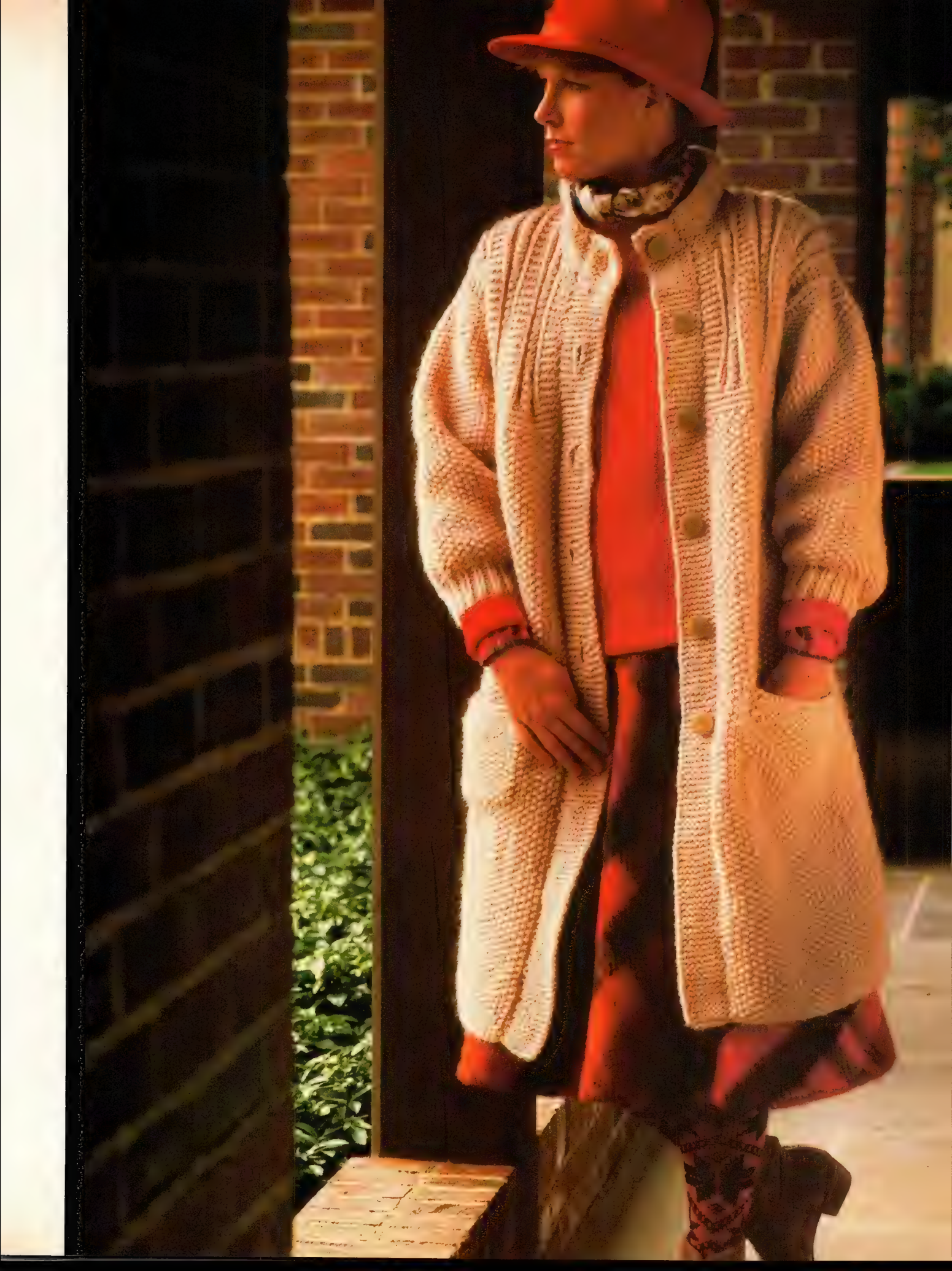
Knit the cardigan vest, *below left*, in bands of pattern stitches using double strands of Sagittaire yarn by Phildar.

If you're looking for an autumn wrap, nothing beats the one *opposite*. It's an oversized knitted coat made with Ka-discha yarn by Phildar. The coat boasts dropped shoulders, knitted-in pockets, patterned yoke, and seed-stitch bodice.

Index of instructions, page 16.

Designs: Turtleneck and gauntlets, courtesy of Coats & Clark Yarn Co.; vest and coat, courtesy of Phildar Yarns
Photographs: Jim Hedrich, Hedrich-Blessing
Location: The American Club, Kohler, Wisconsin





Sweaters for Cool Repose

A look into our country's craft heritage reveals an abundance of knitting patterns. Some, like the two shown here, are classic sweater designs that have endured all manner of trends to become fashion standards.

His boat-neck pullover is knit in a basket-weave pattern using a nubby wool yarn by Scheepjeswol. Her ribbed V-neck sweater, made with Scheepjeswol yarn, alternates seed stitch with purl stitch for a highly textured effect.

See the index of instructions, page 16, for knitting how-to.

Designs: Courtesy of Scheepjeswol Yarns
Photograph: Jim Hedrich, Hedrich-Blessing
Location: The American Club, Kohler, Wisconsin







**Robust
Wine Country
Color**

Country is more than a place or time. It's a style that expresses a love of simple, rustic things—like the shapely wine-colored sweater dress shown here.

Make this form-fitting dress in practically one stitch: the seed stitch, a remarkably versatile addition to any knitter's stitch repertoire.

This long and lean dress stops just below the knee, but you can make it any length using Hilton yarn by Lane Borgosesia. Regardless of length, it's a staple in any fall wardrobe.

Turn to the index of instructions, page 16.

Design: Courtesy of Lane Borgosesia Yarns
Photograph: Jim Hedrich, Hedrich-Blessing
Location: River Wildlife, Kohler, Wisconsin



OLD-WORLD FLAVOR

Our craft legacy comes to life through beautiful handmade sweaters like this one.

A Natural Beauty to Knit and Embroider

Inspired by our American folk-art heritage, this knitted sweater is a simple, basic design that is enhanced by a bit of duplicate stitch embroidery. First knit the front of the sweater using Germantown yarn by Brunswick. Then embroider a single rose in the center of the knitted piece.

Duplicate stitch, which is actually a form of darning, is used to copy the shape of each knitted stitch so the finished rose design looks as if it's knitted into the fabric.

Turn to page 16 for the index of instructions.

Design: Courtesy of Brunswick Yarns
Photograph: Jim Hedrich, Hedrich-Blessing
Location: The Waelder Haus, Kohler, Wisconsin





Knitted Folk Wear for Kids

For that special child in your life, knit one of these charming winter warmers. Taken from colors found in old-world costumes from around the globe, these sweaters are celebrations of color, design, and pattern.

Holiday-bright stripes and fluffy soft yarn make this a special-occasion sweater your child will love, *right*. Rugby-style stripes adorn the body and sleeves of the child-pleasing stockinette-stitch sweater, *opposite above*.

For knitting how-to, see the index of instructions, page 16.

Designs: Right, Pingouin Yarns; opposite above, Jane Pappidas.
Photographs: Right, Jim Hedrich, Hedrich-Blessing; opposite above, Hopkins Associates.
Location: Right, Schumacher's New Prague Hotel, New Prague, Minnesota







A Stitch of Old Country

Styles come and go, but traditions remain—like the classic patterns that inspired these three knitted beauties.

Long a favorite with knitters everywhere, the popcorn stitch is used with gusto to embellish this shawl collar pullover, *left*. Make it with Blarney-spun yarn by Bernat.

Look to Fair Isle patterns like these, *right*, for intricate, masterful designs. Her cardigan, made with Berella Sport-spun yarn by Bernat, boasts rows of cabbage roses. His vest, made with Type Shetland yarn by Pingouin, is a striking blend of horizontal stripes and patterns.

Index of instructions, page 16.

Designs: Left, courtesy of Bernat Yarns; opposite, cardigan, courtesy of Bernat Yarns; opposite, vest, courtesy of Pingouin Yarns
Photographs: Jim Hedrich, Hedrich-Blessing
Locations: Left, River Wildlife, Kohler, Wisconsin; right, Waelder Haus, Kohler, Wisconsin



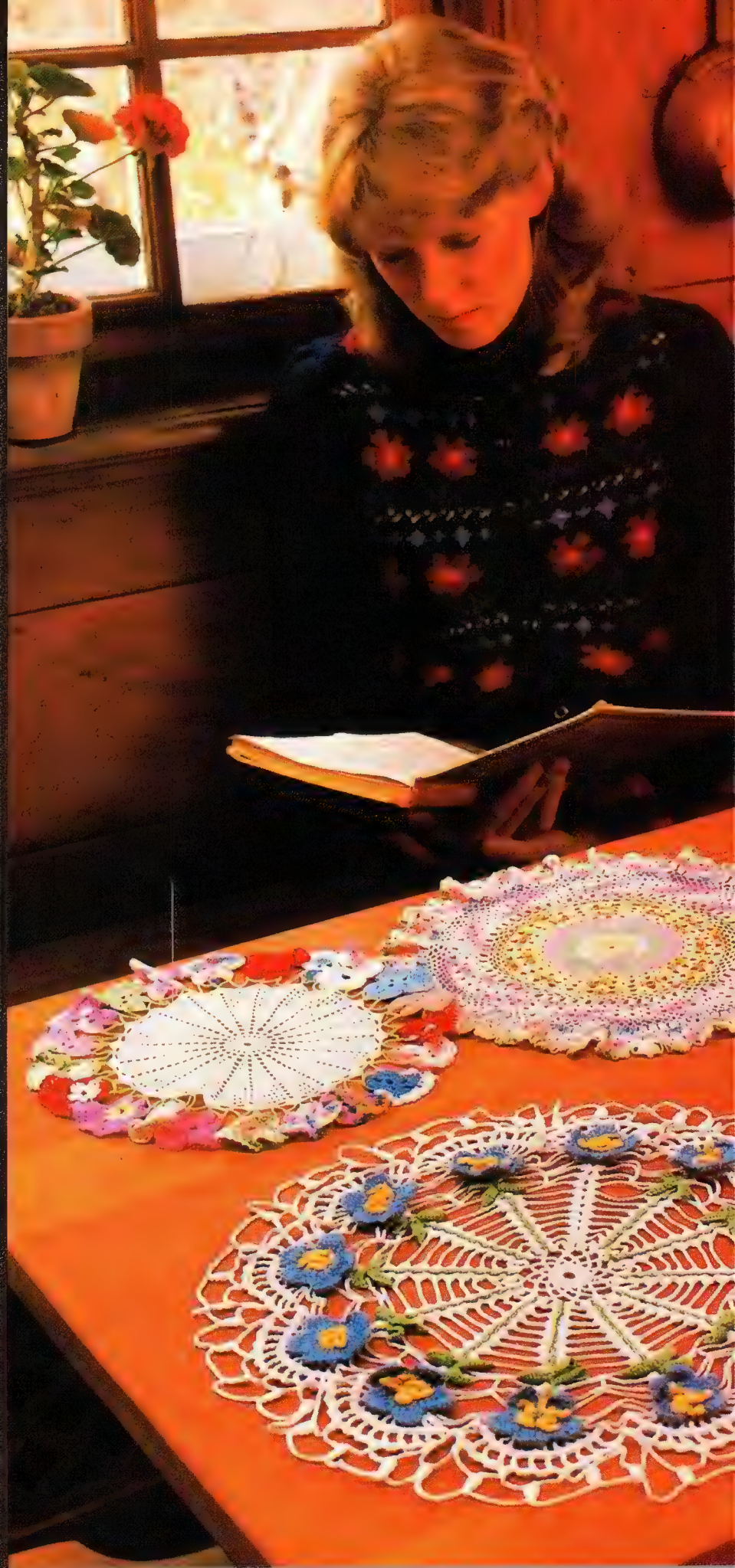


A Garden of Fanciful Doilies to Crochet

Crochet your own set of decorative tabletop doilies like these or stitch one or two as a housewarming gift for a special friend. These old-time patterns are remarkably at home with country or contemporary furnishings.

You can make doilies like these using Coats & Clark thread. We give instructions in the magazine for three of the doilies shown here. For how-to see the index on page 16. To order instructions for the remaining three doilies, turn to page 16.

Designs: Courtesy of Gerry Tandy and Coats & Clark Yarns
Photograph: Jim Hedrich, Hedrich-Blessing
Location: Waelder Haus, Kohler, Wisconsin





Country Quilting

Nothing communicates our American craft heritage better than patchwork quilts, which are loved throughout the world for their beauty and worth.



An Amish Log Cabin

Amish quilts have long been valued for their design and workmanship. Today they're recognized for the outstanding contribution they've made to our wealth of American folk art.

To re-create a bit of Amish history, stitch a traditional log cabin quilt like the one at *right*. This classic pattern is interpreted in rich Amish colors, making this quilt especially noteworthy.

The log cabin, a well-known and widely recognized pattern, originated in colonial days and was popular throughout the Civil War period when it

was important to use even the smallest scraps of fabric. Variations on this pattern are limitless and depend on the arrangement of the fabric strips. The log cabin pattern did not actually originate with the Amish, but they were able to interpret it in their own special way, as shown here.

Although this particular pattern is often recommended for beginning quilters, cutting and piecing the fabric strips is exacting.

For how-to instructions, turn to the index of instructions, page 16.



Design courtesy of Judy Murphy. Photograph: Perry Struse
Location: The Herbert Hoover National Historic Site, West Branch, Iowa





Crisp, Pristine Quilts

The Pilgrim women of New England first created the countless quilt patterns that are still so familiar to today's modern quilters. Although patterns have changed slightly through the years, the two shown here are faithful renditions of two classic patterns: the Ohio star, *above*, and the chimney sweep, *right*.

Both of the quilts shown here were handed down from one generation to the next.

Because signing and dating quilts were not common practices, however, the names of the quilt makers were lost.

The Ohio star is a simple yet dramatic version of the nine-patch pattern (each quilt block is assembled from nine basic squares). The chimney sweep is an Amish-like interpretation of a four-patch design.

See the index of instructions, page 16, for how-to information.



Designs: Above, courtesy of Steven Coulter; right, courtesy of Judy Murphy

Photographs: Perry Siruse

Location: Above, The Herbert Hoover National Historic Site, West Branch, Iowa; right, The Inn at Stone City, Iowa





Refreshing Old Favorites

Quilt patterns were strongly influenced by the regions in which they originated. As quilt making spread from the northeastern states westward, patterns were changed and adapted to represent various mores and social events.

The wren pattern, *above*, is a fabric rendition of the tool it was named for. Its humble origins prove that quilt makers took

their inspiration from everyday objects.

The eight-pointed Lemoyne star quilt, *right*, bears the name of the Lemoyne brothers, two Canadian settlers who founded the city of New Orleans in 1718. The star pattern became popular with Yankee housewives who mistakenly pronounced the quilt the "lemon" star.

See page 16 for the index of instructions.



Designs: Courtesy of Steven Coulter. Photographs: Perry Struse
Location: Above, The Herbert Hoover National Historic Site, West Branch, Iowa



Spare time is at a premium, so put it to good work crafting decorative, do-it-yourself accessories for your home like the ones on these four pages.

Weekend Crafting

Easy Batik

A weekend or two is all it takes to complete these quick-and-easy batik projects. The wood carving and embroidery projects on the following pages can be made just as quickly. Family-style participation makes crafting these projects twice the fun and allows for everyone's input.

The set of projects shown here was inspired by Henri Matisse's painting, "The Purple Robe," hanging on the wall, *opposite*. Using fabric and dyes the way an artist uses canvas and paint, you can achieve stellar results like these pillows, curtains, and more!

For how-to information, see the index, page 16.

Designs: Suzy Taylor, ASID. Photograph: Mike Dieter, Inc.







Creative Wood Carving

Create a special, personalized chest for your youngster by adding some carved and painted flourishes to an unfinished, unadorned chest. To turn a plain piece of furniture into a family heirloom like the one *above*, purchase a wooden chest and carve a design in the front of the chest using a wood chisel. Then stain and paint the design as desired, and finish with clear acrylic spray.

Index of instructions, page 16.

Design: Leslie Stiles. Photograph: Mike Dieter, Inc.



No matter what the season, the view from this window is always rosy, thanks to the embroidered Austrian shade, *above*. To make a shade like this one, embroider the design in running stitches using embroidery floss in your choice of colors. Then restitch the embroidered areas to form a solid line of stitching. Even the “fringe” is stitched for a *trompe l’oeil* (fool-the-eye) effect.

See the index, page 16, for instructions.

Special-Touch Embroidery

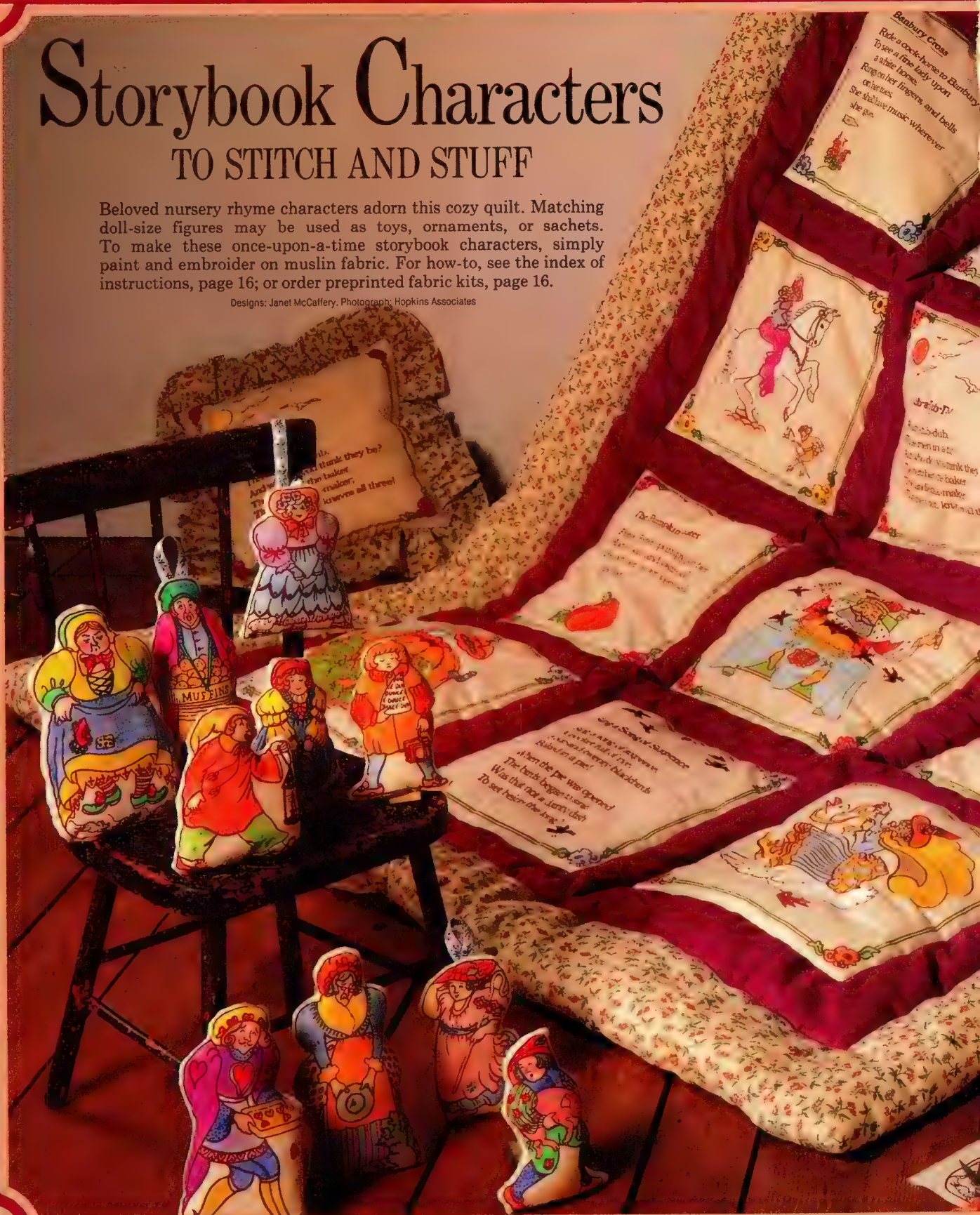
Design: Rebecca Jerdee. Photograph: Mike Dieter, Inc.

Storybook Characters

TO STITCH AND STUFF

Beloved nursery rhyme characters adorn this cozy quilt. Matching doll-size figures may be used as toys, ornaments, or sachets. To make these once-upon-a-time storybook characters, simply paint and embroider on muslin fabric. For how-to, see the index of instructions, page 16; or order preprinted fabric kits, page 16.

Designs: Janet McCaffery. Photograph: Hopkins Associates





◇◇ Country



Design: Vicki Bluth
Photograph: Jim Hedrich,
Hedrich-Blessing

Cousins



A FAMILY OF DOLLS TO MAKE

Growing up country usually meant lots of handcrafted toys made from fabric, yarn, and other everyday makings. You can create your own set of country-style toys by stitching this beguiling doll family. The dolls, fashioned from hardanger, lace, and other old-world fabrics, can be stitched for a special child; or you can make the dolls to sell at country bazaars.

Stitch these country characters as a set or individually. Either way, they're sure to delight kids of all ages.



Family Treasures

A handmade gift for someone you love is an apt way to express your sentiments. Beautiful stitcheries like these make extra special gifts to commemorate happy occasions or evoke fond memories. See the index of instructions, page 16.

KEEPSAKE EMBROIDERIES FOR LOVED ONES



The fine art of embroidery has never been used more gracefully than at left to adorn the framed stitchery and elegant handbag. A wealth of stitches and threads adds enormous charm to these projects.

If you'd like to use larger or smaller letters, simply enlarge or reduce the size of the patterns. The letters also may be adapted to different materials and techniques.

To order an entire alphabet of heat-transfer patterns, see page 16.

What could be a more fitting remembrance of your father's birthday than this handsome plaque, *opposite*, hand-stitched in beautiful detail? Stitches used here include outline and satin stitches, French knots, and couching—a series of tiny stitches used to hold one or more threads in place. Use metallic threads for extra-special sparkle.

Accent the finished design with ribbon trim around the edges of the fabric.

Designs: Janet McCaffery
Photographs: Bradley Olman
Location: The Bird and Bottle Inn, Garrison, New York



D E C O R A T I V E

BOXES

TO PAINT AND STITCH

To adorn these dresser-top boxes, paint or stitch a country garden of old-fashioned blooms atop each lid. Use wooden Shaker boxes (6 and 7 inches in diameter) to paint the red roses and delicate pansies on, as shown here.

The cross-stitch violets

are worked on perforated paper and attached to tagboard lids. Each violet design is a variation of one basic pattern. Once the designs are stitched, construct your own easy-to-make boxes to fit each lid. See index of instructions, page 16.

Designs: Painted boxes, Katie Ragsdale; cross-stitch boxes, Pauline Asmus. Photograph: Hopkins Associates









Crafter's Christmas

The joy of Christmas is often expressed in the exchange of handmade gifts. To preserve that special joy, make these handcrafted gifts for someone you love.

Ornaments to paint and embellish



With Christmas just around the corner, you'll want to start crafting beautiful tree ornaments like these right away. Whether you hang these ornaments on your own tree or give them as gifts, they'll be a treasured part of Christmas celebrations from year to year.

Each of the 12 ornaments is patterned after antique Victorian designs, including a basket of roses, a toy-filled cornucopia, and a gingerbread house, *opposite*.



To embellish these ornaments, choose any of your favorite craft techniques, such as painting, embroidery, quilting, beading, or appliqué. We even used jumbo gold cording to adorn the toy drum, *top left*. When you've finished decorating, stitch the designs into tree ornaments or miniature toys, or fill them with pot-pourri to make sweetly scented sachets.



Call a child's imagination into play by enlisting a child to help crayon the ornaments, *left*. These young artists are sharpening their skills and exhibiting their talents by coloring on preprinted muslin panels (the ornament designs are silk-screened onto fabric). To order preprinted fabric for the 12 ornaments shown here, see page 16. To make the ornaments from our patterns and instructions, see the index, page 16.



Designs: Janet McCaffrey. Photographs: Jim Hedrich, Hedrich-Blessing



Easy-stitch Christmas kittens



To stitch and stuff a roomful of delightful Christmas kittens like these, simply enlarge the ten different patterns as desired and embroider the designs on muslin using quick-and-easy stem stitches. Size the kitties to trim stockings, pillows, ornaments, or a bed quilt. To order iron-on transfer patterns for the whole "kitten" caboodle, see page 16. For how-to instructions for the projects shown here, see the index on page 16.

Designs: Robert Furstenu; Ciba Vaughan for Hearts and Minds Design
Photograph: Hopkins Associates







Crafter's Christmas



Holiday treasures to craft



Capture the elegance of Christmases past by donning beautiful things to wear and trimming your tree with handmade treasures like these.

The ornaments shown *above* are reminiscent of holiday celebrations from long ago. To rekindle that spirit, wrap eyelet trim around plastic foam balls, fill small gold frames with old-fashioned photos, and crochet around small, round mirrors and satin balls. Then, stitch delicate hearts from pink lamé, and use snippets of lace to adorn plain Christmas balls for a wealth of ornament ideas.



Your family will love the heirloom quality of these graceful clothing designs, *left*. Father's vest is stitched from an array of old silk neckties. Mother's patchwork-style skirt is stitched in tiers and adorned with ribbons. The young girls's dress is topped with a charming yoke made from pretty tabletop doilies. See the index on page 16 for these projects.

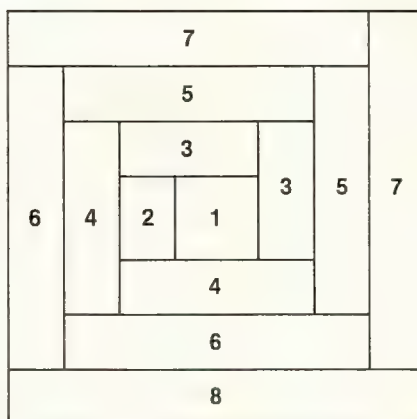
Designs: Crocheted and eyelet ornaments, Sara Jane Treinen; heart ornaments, Janet Harrington; lace balls, Margot Carter Blair; vest, Corabelle Hutcheson; patchwork skirt, Ciba Vaughn for Hearts and Minds Design
Photographs: Bradley Olman

Full-Size Patterns

The patterns and diagrams for the quilts shown on pages 54-59 appear here and on the following three pages.

For three of the quilt patterns—Ohio Star, Wrench, and the Lemoyne Star—you will find full-size pattern pieces for each shape, a quilt block placement diagram, and a quilt top assembly diagram. You will find a quilt block and quilt top assembly diagrams for the Chimney Sweep quilt, *below*, and a block piecing diagram for the Amish Log Cabin, *right*.

For more specific instructions for each quilt, refer to the index of instructions, page 16.



AMISH LOG CABIN QUILT, pages 54-55

The diagram, *left*, represents 1 quilt block used to create the Amish Log Cabin quilt shown. Amish quilting traditionally features dark, somber colors, so plan on including dark blues, greens, purples, and browns in your design. The center of each block, however, is always worked in red.

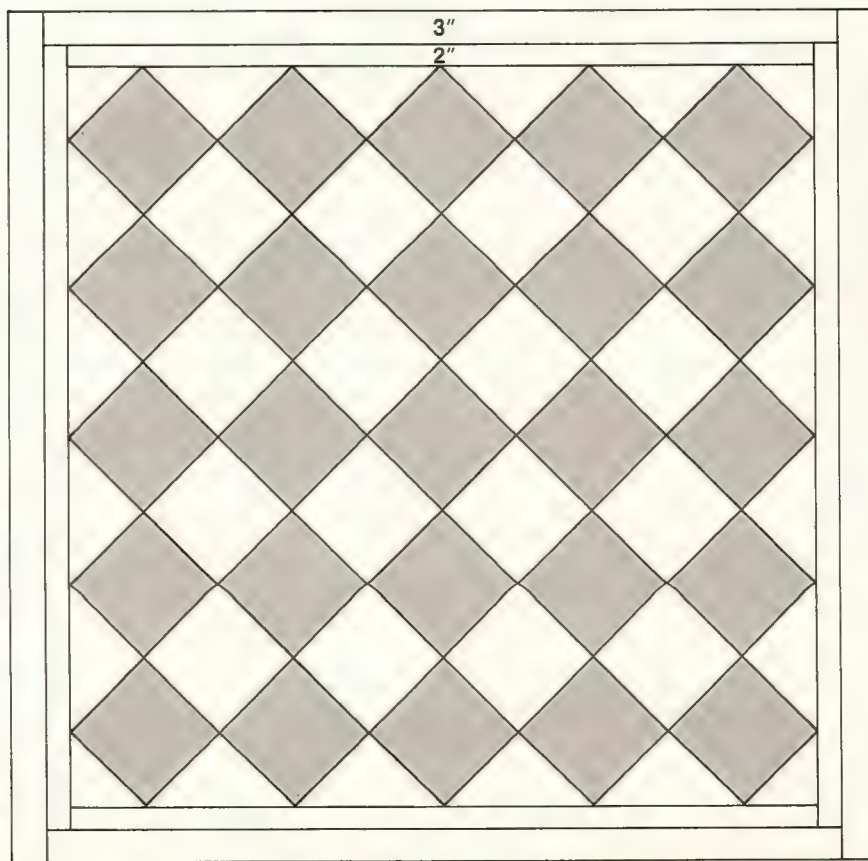
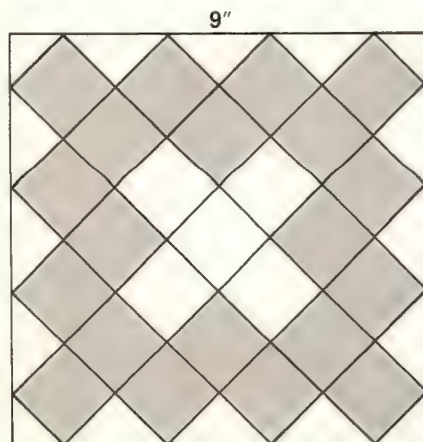
To use the diagram, first refer to the instructions for the Amish Log Cabin Quilt (see the index, page 16). Cut pattern pieces for each strip as indicated in the instructions. Then, following the steps for piecing, stitch the strips together to form the square shown.

CHIMNEY SWEEP QUILT, pages 56-57

This quilt pattern is a fine example of a square-within-a-square type of quilt pattern.

To piece the block, refer to the diagram, *below*, using red fabric for the shaded areas and blue fabric for the light areas. Refer to the instructions for the Chimney Sweep quilt (see the index, page 16). The block is easy to assemble in diagonal rows first.

When all blocks have been completed, refer to the assembly diagram, *right*. The shaded areas represent pieced blocks.



75" × 75"

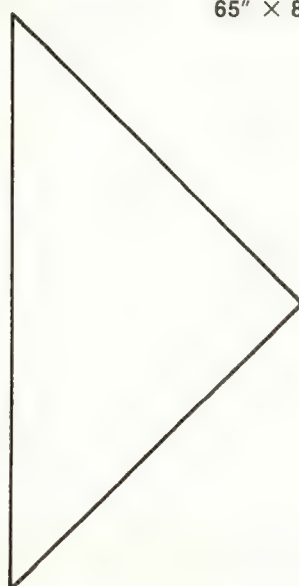
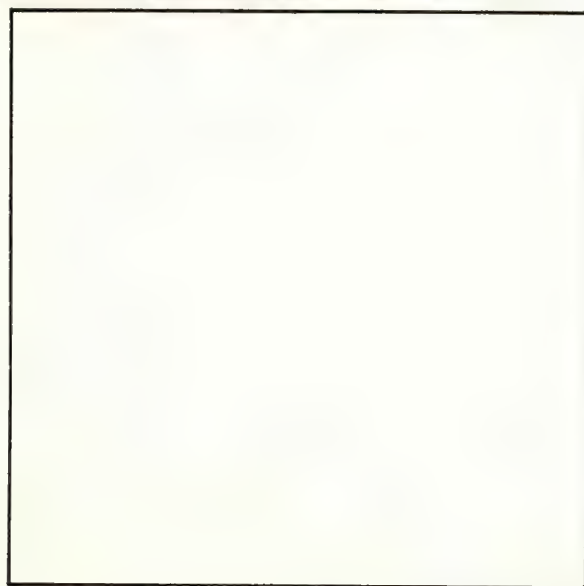
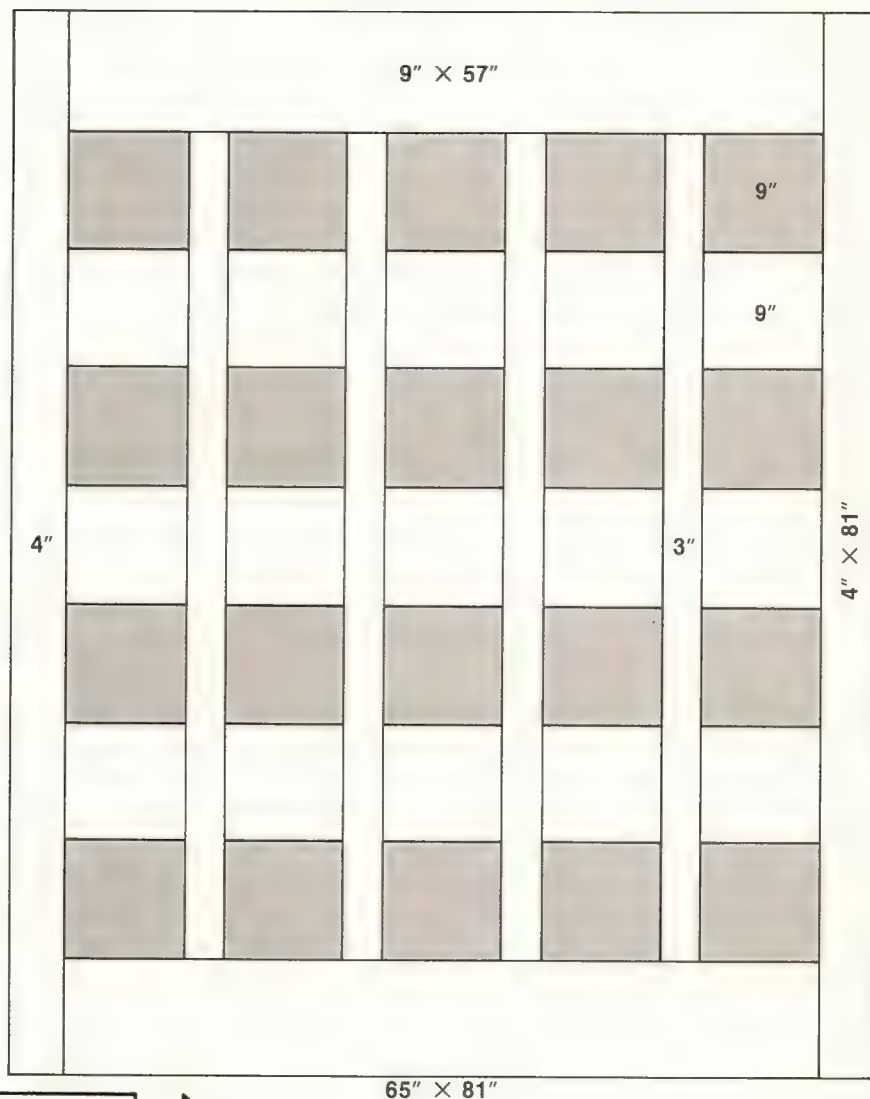
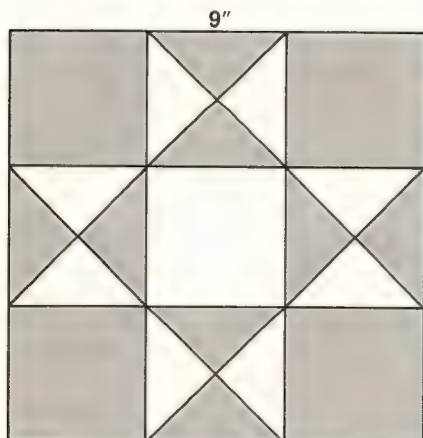
OHIO STAR QUILT, page 56

The full-size patterns, *bottom*, are for this blue and white quilt.

Refer to the instructions for the Ohio Star quilt (see the index, page 16). The large square pattern is to be used for both the dark blue outer and white center squares. The triangle is to be used to piece the blue and white square.

To assemble block, refer to diagram, *below*, and make 3 horizontal rows of patches. Then stitch the 3 rows into the 9-in. block.

To assemble quilt top, make 20 pieced blocks and cut plain blocks and sashing strips according to directions. Refer to diagram, *right*, and stitch together. The shaded areas on the assembly diagram represent pieced blocks.



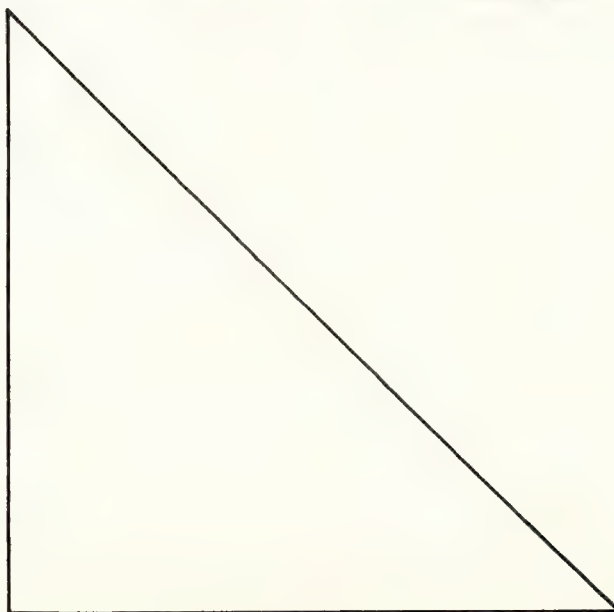
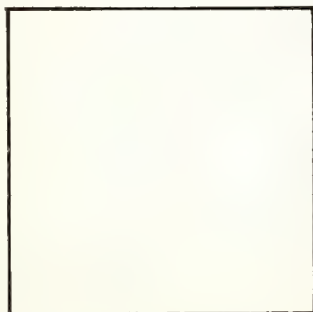
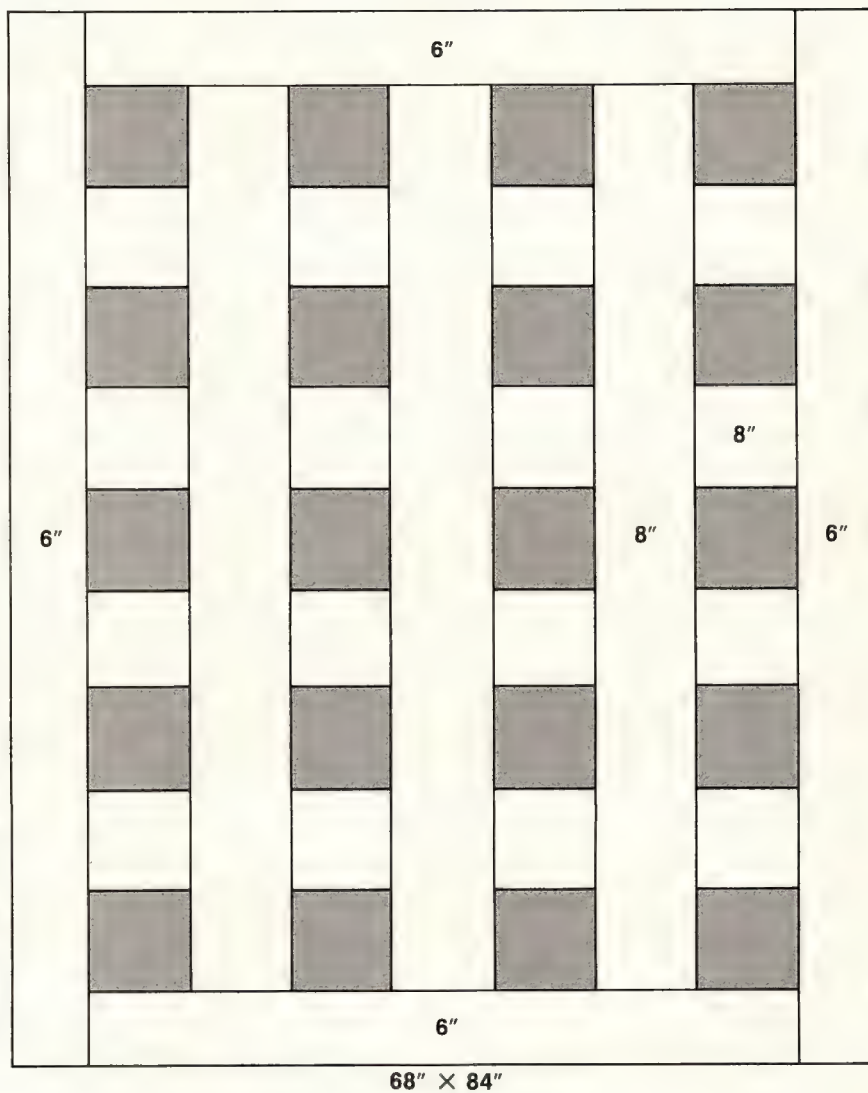
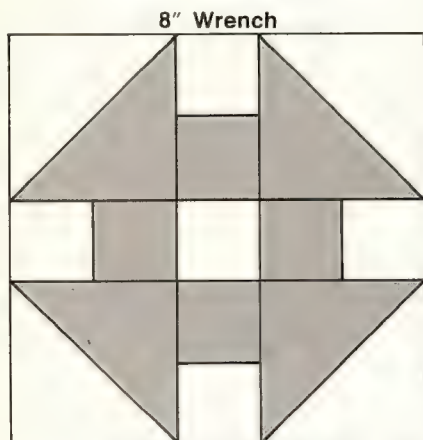
Full-Size Patterns

WRENCH QUILT, page 58

This simple design creates an interesting overall pattern. For best results, use a variety of patterned and print fabrics within the same color range.

The full-size patterns, *bottom*, are used to piece the block. Refer to the instructions for the Wrench quilt (see the index, page 16). Cut out a total of 8 large triangles and 9 small squares for the 8-in. block. Stitch the triangles together to form squares first, then stitch the elements into 3 horizontal rows. Stitch the rows together to complete the block. See schematic drawing, *below*.

To assemble quilt block, see diagram, *right*. The shaded squares represent the 20 pieced quilt blocks. Cut plain and extra-wide sashing strips from white fabric.

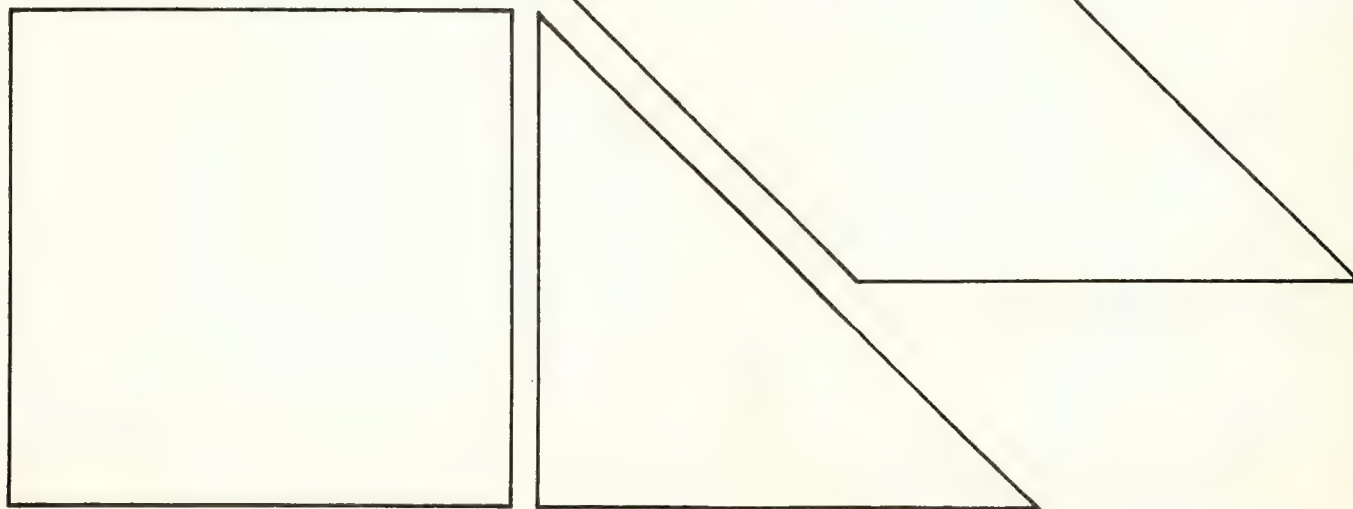
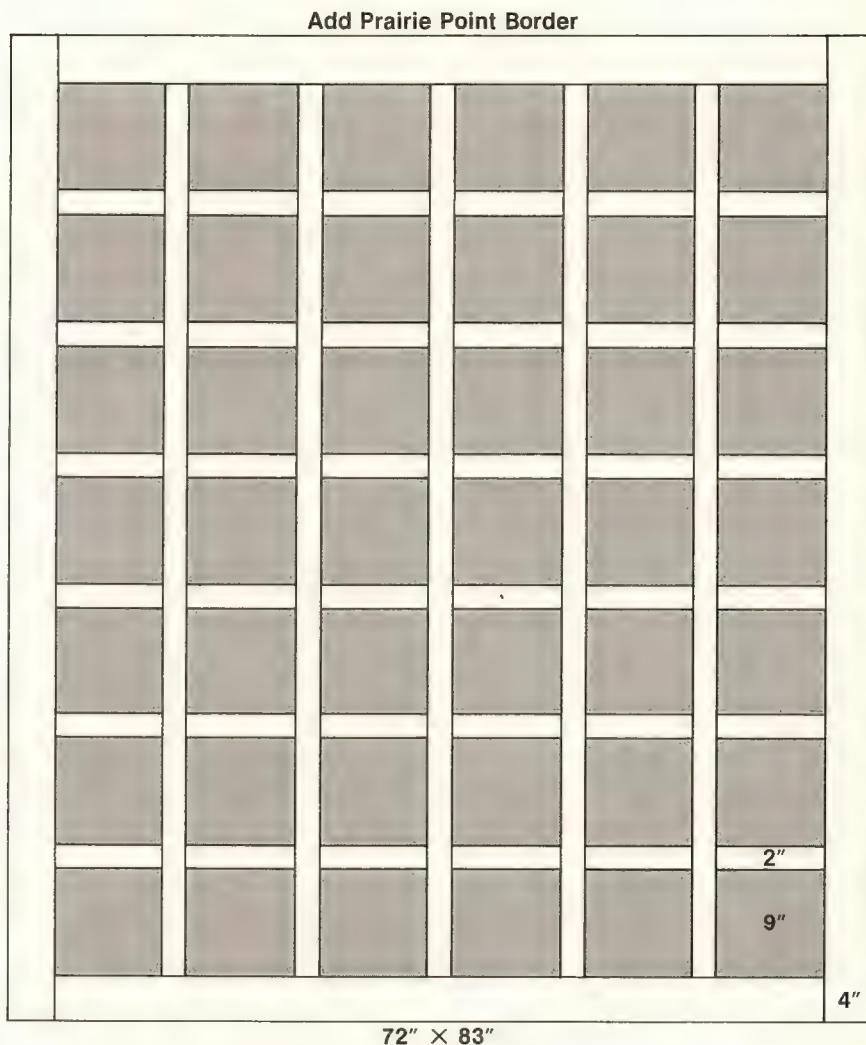
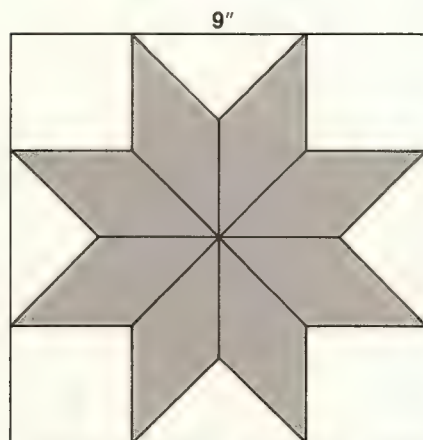


LEMOYNE STAR QUILT,

pages 58-59

The Lemoyne Star pattern has spawned hundreds of variations. To make a block, use the full-size patterns, *bottom*. Refer to the instructions for the Lemoyne Star (see the index, page 16). Cut out 8 diamonds, 4 squares, and 4 triangles. Piecing this pattern requires some practice, so work up a few blocks out of scrap fabric before beginning.

Use the schematic diagram, *below*, for assembling the quilt block, and refer to the quilt top assembly diagram, *right*, for completing the quilt top. The shaded areas represent pieced squares.



INSTRUCTIONS

Knitting and crochet abbreviations

beg	.....beginning
bet	.....between
ch	.....chain
dc	.....double crochet
dec	.....decrease
dtr	.....double treble
grp(s)	.....group(s)
hdc	.....half double crochet
inc	.....increase
k	.....knit
lp(s)	.....loop(s)
p	.....purl
pat	.....pattern
rem	.....remaining
rnd	.....round
rep	.....repeat
sc	.....single crochet
sk	.....skip
sl st	.....slip stitch
sp(s)	.....space(s)
st(s)	.....stitch(es)
st st	.....stockinette stitch
tog	.....together
trc	.....triple crochet
yo	.....yarn over
*.....	repeat whatever follows as indicated
(), []:	Work directions given in parentheses or brackets for number of times specified.

FOUR-COLOR CABLED PULLOVER,

cover and page 19

Directions are for size Small (6-8); changes for size Medium (10-12) and size Large (14-16) follow in parentheses. Bust = 33 (36, 39) in.

Materials: Tahki Chelsea (200-yd. skeins): 2 (2, 3) skeins no. 120 lavender (color A), 1 (2, 2) skeins no. 119 apricot (color B), 1 (2, 2) skeins no. 112 sage green (color C), 2 (2, 3) skeins no. 111 natural (color D); sizes 5 and 8 knitting needles, or size to obtain gauge given below; 16-in.-long size 5 circular needle; cable needle.

Gauge: With larger needles over st st, 4 sts = 1 in.

Directions: *Back:* With smaller needles and D, cast on 19 (21, 23) sts; with C, cast on 17 (18, 19) sts; with B cast on 17 (18, 19) sts; with A cast on 19 (21, 23) sts—72 (78, 84) sts. (Note: When changing color, twist yarns from underneath to prevent making holes.)

Work even in k 1, p 1 ribbing. Change to larger needles and beg st st, keeping to colors as established. Work even for 6 rows.

Next row (first cable row): With A k 15 (17, 19), sl 4 sts to cable needle and hold in front of work; with B k 4; with A k 4 from cable needle; with B k 9 (10, 11), sl 4 sts to cable needle and hold in front of work; with C k 4; with B k 4 sts from cable needle; with C k 9 (10, 11); with C sl 4 sts to cable needle and hold in front of work; with D k 4; with C k 4 sts from cable needle; with D k 15 (17, 19).

Continue working st st in new established colors for 9 rows. *Next row* (2nd cable row): With A k 15 (17, 19); sl 4 sts to cable needle and hold in front of work; with A k 4; with B k 4 sts from cable needle; with B k 9 (10, 11); sl 4 sts to cable needle and hold in front of work; with B k 4; with C k 4 sts from cable needle; with C k 9 (10, 11); sl 4 sts to

cable needle and hold in front of work; with C k 4 sts; with D k 4 sts from cable needle; with D k 15 (17, 19).

Work even, working first and 2nd cable rows alternately every 10th row. Work even until total length measures 14 in., or desired length to underarm.

Armhole shaping: Cast off 4 (5, 6) sts at beg of next 2 rows. Dec 1 st each end every other row 3 times—58 (62, 66) sts. Work even until length past beg of armholes measures 6 (6½, 7) in.

Shoulder shaping: Cast off 8 (9, 10) sts at beg of next 4 rows. Sl rem 26 sts to holder for back of neck.

Front: Cast on same as for Back, casting on sts in the following sequence; A, B, C, and D. Work same as for Back until length past beg of armholes measures 6 (6½, 7) in.

Neck shaping: Keeping to yarn color, work 22 (24, 26) sts; work center 14 sts and sl to holder; work rem sts. Attach yarn at Left Front, work both sides at once. At each neck edge cast off 3 sts once, 2 sts once, and 1 st once. Work even until length past beg of armholes measures 7 (7½, 8) in.

Shoulder shaping: Work same as for Back.

Sleeves: (Note: Work 1 sleeve in A and 1 sleeve in D.) With smaller needles cast on 31 (31, 33) sts. Work in k 1, p 1 ribbing for 2½ in. Change to larger needles and p 1 row, inc 3 (5, 5) sts evenly spaced across—34 (36, 38) sts. Work even until length measures 4½ (4½, 4½) in. *Next row:* Inc 1 st each end. Rep inc row every 6th row 5 (6, 7) times—46 (50, 54) sts. Work even until sleeve measures 17 in., or desired length to underarm.

Top shaping: Cast off 4 (5, 6) sts at beg of next 2 rows. Dec 1 st each end every other row 3 times—32 (34, 36) sts. Work even for 8 (12, 16) rows. Dec 1 st each end every other row 4 times. Cast off 3 sts at beg of next 6 rows. Cast off rem sts.

Finishing: Sew Front to Back at shoulder and side seams. With circular needle, C, beg at center back, and with right sides facing, k 13 sts from holder, pick up and k 10 (12, 14) sts along left neck edge, k 7 sts from front holder; with B k 7 sts from front holder, pick up and k 10 (12, 14) sts along right neck edge, k 13 sts from back holder—60 (64, 68) sts. Work in k 1, p 1 ribbing for 5 rnds. Cast off loosely. Sew side seams. Sew sleeve seams. Set in sleeves.

CROCHETED SNOOD,

page 20

Materials: Coats & Clark Red Heart Lustersheen: 2 oz. no. 805 natural; J. & P. Coats metallic Knit-Cro-Sheen (100-yd. balls): 2 balls no. 61 G nu-ecru; size E aluminum crochet hook, or size to obtain gauge give below.

Gauge: 6 V-sts = 3½ in.; 11 rows = 5 in.

Directions: With 1 strand of Lustersheen and 1 strand of Knit-Cro-Sheen held tog, ch 25.

Row 1: In 4th ch from hook make dc, ch 1, dc—V-st made; * sk next ch, V-st in next ch. Rep from * across to last ch, dc in last ch—11 V-sts. *Row 2:* * V-st in ch-1 sp of next V-st—V-st over V-st made. Rep from * across, ending with ch 1, dc in top of ch-3; ch 3, turn. *Row 3:* V-st in first ch-1 sp, * V-st over V-st. Rep from * across to ch-4; in turning ch make V-st and dc; ch 4, turn.

Rows 4-11: Rep Rows 2-3 alternately. There are 21 V-sts on Row 11. At end of Row 11, ch 3, turn. *Rows 12-28:* Make V-st over each V-st across, dc in top of ch-3; ch 3, turn.

Row 19: Sk first V-st, V-st over each V-st to last V-st, sk last V-st, dc in top of ch-3; ch 3, turn. *Row 20:* Make V-st over each V-st across, dc in top of ch-3; ch 3, turn.

Rows 21-28: Rep Rows 19-20 alternately. There are 11 V-sts on each of the last 2 rows. At end of Row 28, ch 5, turn.

Now make sps around entire outer edge of snood as follows: (* Sk next V-st, ch 2, dc in sp bet skipped V-st and next V-st. Rep from * across; ** ch 2, now continue along side edge of dc by skipping next row and working dc over bar of end st on next row. Rep from ** along the side edge) twice; ending with ch 2, join with sl st in 3rd ch of ch-5.

Tie: Make a ch to measure 40 in. Fasten off. Draw tie in and out of sps formed by dc's just worked around entire outer edge. Pull to fit head and tie into bow.

STITCH SAMPLER CARDIGAN,

page 21

Directions are for size Small; changes for size Medium and size Large follow in parentheses. Bust = 35 (38, 41) in.

Materials: Lion Brand Cape Cod (1.75-oz. skeins): 4 skeins no. 124 camel, 3 skeins no. 128 brown, 2 skeins each of no. 136 copper, no. 113 scarlet, no. 96 crimson, and 1 skein no. 95 natural; sizes 6 and 8 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles, 9 sts = 2 in.

Directions: *Pat st A:* Row 1: * K 1, p 1. Rep from * across. *Row 2:* * P 1, k 1. Rep from * across. Rep Rows 1-2 for length specified.

Pat st B: Row 1: K. Row 2: P. Row 3: * K 2, p 2. Rep from * across. Row 4: * K 2, p 2. Rep from * across. *Row 5:* * P 2, k 2. Rep from * across. Row 6: * P 2, k 2. Rep from * across. Rep Rows 3-6 for length specified.

Pat st C: Row 1: K. Row 2: P. Row 3: * K 2, yo, k 2, sl yo over 2 sts just knitted. Rep from * across. Row 4: P. Row 5: * Yo, k 2, sl yo over 2 sts just knitted, k 2. Rep from * across. Row 6: P. Rep Rows 3-6 for length specified.

Pat st D: Row 1: K. Row 2: * K 2 tog. Rep from * across. Row 3: K into front and back of each st across. Row 4: P. Rep Rows 1-4 for length specified.

Pat st E: Row 1: K. Row 2: * K 1, p 1. Rep from * across. Rep Rows 1-2 for length specified.

Back: With smaller needles and camel, cast on 84 (88, 92) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and work in Pat st A for 4 in. Change to natural and work 4 rows garter st. Change to brown and work in Pat st B for 4 in. Change to natural and work 4 rows garter st. Change to copper and work in Pat st C for 4 in. Change to natural and work 4 rows garter st.

Armhole shaping: Change to scarlet, cast off 5 (5, 6) sts at beg of next 2 rows, and at the same time work in Pat st D. *Next row:* Dec 1 st at both ends of row. Rep dec row every other row once (twice, twice) more—70 (72, 74) sts. Work even until length of Pat st D band measures 4 in. Change to natural and work 4 rows garter st.

st. Change to crimson and work in Pat st E for 4 (4, 4½) in.

Shoulder shaping: Cast off 7 sts at beg of next 6 rows. Sl rem 28 (30, 32) sts to holder.

Left front: With camel and smaller needles, cast on 47 (49, 51) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and work first row of Pat st A. *Next row* (wrong side): P 1, (k 1, p 1) 3 times; complete row in Row 2 of Pat st A. Keeping 7 sts at end of work in ribbing as established, continue Pat st A for 4 in. Change to natural, and keeping 7 sts in ribbing as established, work 4 rows garter st. Continue as for Back, working each band same as for Back, until the 3rd natural garter st stripe has been completed.

Armhole shaping: With scarlet, cast off first 5 (5, 6) sts. Dec 1 st at armhole edge every other row 2 (3, 3) times; and at the same time, work Pat st D to 7 end ribbing sts. Complete Pat st D band. With natural work 4 rows garter st. Attach crimson and work Pat st E for 1 in., ending at armhole edge.

Neck shaping: Work across first 25 (26, 27) sts, sl last 15 sts to holder; turn. Dec 1 st at beg of next row and every other row 4 (5, 6) times—21 (21, 21) sts. Work even until armhole equals that of Back, ending at armhole edge.

Shoulder shaping: Cast off 7 sts every other row 3 times.

Right front: Work as for Left Front, reversing shapings.

Sleeves: With camel and smaller needles, cast on 40 (40, 42) sts. Work in k 1, p 1 ribbing for 4 in. Change to larger needles and work in Pat st A, inc 1 st at both ends of next row and every in. thereafter 13 times. Work in pat as for Back until there are 66 (66, 70) sts on needle and 3rd natural garter st stripe has been completed.

Top shaping: Attach scarlet and cast off 5 (5, 6) sts at beg of next 2 rows. Dec 1 st at both ends every 4th row until 48 (48, 50) sts rem. Working in Pat st as established, dec 1 st at both ends every other row until 30 sts rem. Cast off 3 sts at beg of next 4 rows—18 (18, 18) sts. Cast off rem sts.

Neckband: Sew shoulder seams. With crimson, right side facing, and using smaller needles, pick up and k 80 (82, 84) sts evenly spaced around neck edge. Work in k 1, p 1 ribbing for 7 rows. Cast off in ribbing.

Finishing: Sew side and sleeve seams. Sew in sleeves.

ZIPPERED JACKET WITH EPAULETTES,

pages 22-23

Directions are for size Small (6-8); changes for size Medium (10-12) and size Large (14) follow in parentheses. Bust = 38 (40, 42) in.

Materials: Lane Borgosesia 4 Stagioni (100-g skeins): 7 (8, 9) skeins no. 1163 loden; size 7 and 10 knitting needles, or size to obtain gauge given below; four ⅝-in. buttons; 18-in. zipper.

Gauge: With larger needles over pat st, 4 sts = 1 in.; 5 rows = 1 in.

Directions: *Pat st:* Row 1: * Yo loosely, k 2, pass yo over the 2 k sts. Rep from * across. Row 2: P.

Back: With smaller needles, cast on 70 (74, 78) sts. Work in k 1, p 1 ribbing for 4 in., inc 2 sts on last row—72 (76, 80) sts.

Change to larger needles and pat st. Work even until total length measures 13 in., ending at right side.

Armhole shaping: Cast off 2 sts at beg of next 2 rows. *Raglan shaping:* K 1, k 2 tog, work in pat st to last 3 sts, k 2 tog, k 1. Rep dec row every k row until 26 (26, 28) sts rem. Cast off rem sts.

Left front: With smaller needles, cast on 26 (28, 30) sts. Work in k 1, p 1 ribbing for 4 in., inc 2 sts on last row—28 (30, 32) sts. Change to larger needles and pat st. Work even until length equals that of Back to underarm, ending at right side.

Armhole shaping: Cast off 2 sts at beg of row; complete row. Then work raglan shaping as for Back on side edge only; at the same time, when length past beg of armhole measures 6½ (6½, 6½) in., cast off 2 sts at neck edge 2 (2, 3) times. Continue raglan decs until 1 st rem. Cast off.

Right front: With smaller needles, cast on 50 (52, 54) sts. Work in k 1, p 1 ribbing for 4 in., inc 2 sts on last row—52 (54, 56) sts. Change to larger needles and pat st. Work same as for Left Front until work past beg of armhole measures 6 in.

Neck shaping: At neck edge, cast off 20 sts once, then 2 sts 4 (4, 5) times. Continue raglan decs until 1 st rem. Cast off.

Sleeves: With smaller needles, cast on 32 (34, 36) sts. Work in k 1, p 1 ribbing for 4 in., inc 2 sts on last row—34 (36, 38) sts. Change to larger needles and pat st. Inc 1 st each end every 1 in. 8 times—50 (52, 54) sts. Work even until total length measures 17½ in., or desired length to underarm. Cast off 2 sts at beg of next 2 rows, then work raglan shaping as for Back until 6 (6, 6) sts rem. Cast off.

Epaulettes (make 2): With smaller needles, cast on 8 sts. Work even in st st for 3¼ in., then dec 1 st each end of every row until no sts rem.

Finishing: Sew side, sleeve, and raglan seams. **Collar:** With smaller needles, pick up sts from around neckline and work k 1, p 1 ribbing for 6 in. Cast off in ribbing.

Right front band: With smaller needles, pick up sts from front edge of Right Front (including collar edge) and work k 1, p 1 ribbing for 3 rows. **Buttonhole row:** Mark position of 2 buttonholes along collar, one 4½ in. down from top edge and one 1¼ in. below the first. Work in ribbing to marker, cast off 2 sts, work in ribbing to next marker, cast off 2 sts; complete row. *Next row:* Cast on 2 sts above cast-off sts. Work 1 row more in ribbing. Cast off in ribbing.

Left front band: Work 1 row sc along edge. Sew in zipper, placing bottom of zipper at bottom edge, sewing zipper close to edge of Left Front, and sewing zipper to Right Front along line where stitches for ribbing were picked up. (Ribbed band overlaps zipper and Left Front edge.)

Sew buttons to collar under buttonholes. Sew flat edge of epaulettes to sleeve at shoulder edge, then fasten point of epaulette to shoulder by sewing button through epaulette to shoulder.

WOMAN'S CABLED CARDIGAN,

pages 24-25

Directions are for size Small (8-10); changes for size Medium (12-14) and size Large (16) follow in parentheses. Bust = 35 (37, 39) in.

Materials: Unger French Tweed (3.2-oz skeins): 4 (5, 5) skeins no. 9 pink; sizes 2 and 4 knitting needles, or size to obtain gauge given below; 29-in.-long size 4 circular knitting needle; cable needle; 5 buttons.

Gauge: With larger needles over pat st, 13 sts = 2 in.; 15 rows = 2 in.

Directions: *Pat st* (Rows 1-2) for size Small: Row 1 (wrong side): K 2, p 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 2, p 4, k 2, Row 2: P 2, k 4, * p 2, k 4, p 2, k 8. Rep from * across, ending with p 2, k 4, p 2, k 4, p 2.

Pat st (Rows 1-2) for size Medium: Row 1 (wrong side): P 3, k 2, p 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 2, p 3, p 4, k 2, p 3. Row 2: K 3, p 2, k 4, * p 2, k 4, p 2, k 8. Rep from * across, ending with p 2, k 4, p 2, k 4, p 2, k 3.

Pat st (Rows 1-2) for size Large: Row 1 (wrong side): P 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 2, p 4. Row 2: K 4, * p 2, k 4, p 2, k 8. Rep from * across, ending with p 2, k 4, p 2, k 4.

Pat st (Rows 3-24) for all sizes: Rows 3-5: Rep Rows 1, 2, and 1. Row 6: Work same as Row 2, working cable twist as follows over each k-8 panel: sl 4 sts to cable needle and hold in back of work, k 4, k 4 from cable needle.

Rows 7-12: Rep Rows 1-2 alternately 3 times. Row 13: P 6 (9, 4), * k 8, p 8. Rep from * across, ending with k 8, p 6 (9, 4).

Row 14: K across. Rows 15-17: Rep Rows 13, 14, and 13. Row 18: Rep Row 14, working cables over k-8 panels as before. Rows 19-24: Rep Rows 13-14 alternately 3 times. Rep Rows 1-24 for pat st.

Back: With larger standard needles, cast on 116 (122, 128) sts. Work 12 rows in garter st. With wrong side facing, change to pat st. Work even until total length measures 16 in., or desired length to underarm, ending with a wrong-side row.

Armhole shaping: Keeping to pat, cast off 6 sts at beg of next 2 rows. Dec 1 st each end every other row 6 (6, 6) times—92 (98, 104) sts. Work even until length past beg of armholes measures 7½ (8, 8½) in., ending with a wrong-side row.

Shoulder shaping: Cast off 9 (7, 6) sts at beg of next 6 (8, 10) rows—38 (42, 44) sts. Sl rem sts to holder for back of neck.

Pocket facings (makes 2): With larger standard needles, cast on 24 sts. Work in st st for 5 in., ending with a p row. Sl sts to holder.

Right front: With larger needles, cast on 63 (66, 70) sts. Work 12 rows in garter st, dec 1 st at front edge every other row 6 times—57 (60, 64) sts. Now establish pat on wrong side at seam edge as follows: *For size Small only:* Row 1: K 2, p 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 3 for front edge. *For size Medium only:* Row 1: P 3, k 2, p 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 3, for front edge. *For size Large only:* Row 1: P 4, * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 6 for front edge. All sizes: Work in pat as established until total length measures 6 in., ending with a wrong-side row.

Pocket: Work 17 sts at front edge, sl next 24 sts to holder, work in pat across 24 sts from pocket facing holder; complete row. Work even until total length measures 15 in., or 1 in. less than Back from lower edge

INSTRUCTIONS *Continued*

to underarm, ending at front edge.

Neck and armhole shaping: Keeping to pat, dec 1 st at front edge, then every 4th row 14 times more, every other row 3 (5, 7) times; and at the same time, when length to underarm equals that of Back, at armhole edge cast off 6 sts once, then dec 1 st every other row 6 (6, 6) times—27 (28, 30) sts. Work even until length to shoulder shaping equals that of Back.

Shoulder shaping: Cast off 9 (7, 6) sts every other row at shoulder edge 3 (4, 5) times.

Left front: Work to correspond to Right Front, reversing pat and shaping.

Sleeves: With smaller needles, cast on 47 (51, 53) sts. Work in k 1, p 1 ribbing for 3½ in. (allowing for a turned-back cuff), inc 41 (41, 43) sts evenly spaced on last row—88 (92, 96) sts. Change to larger needles and establish pat st on wrong side as follows: *Row 1:* P 0 (2, 4), * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 2, p 0 (2, 4). Work even until total length measures 18½ in., ending with same pat row as at armhole on Back.

Top shaping: Keeping to pat, cast off 6 (6, 6) sts at beg of next 2 rows. Dec 1 st each end every other row 19 (20, 21) times. Cast off 3 sts at beg of next 6 rows. Cast off.

Pocket ribbing: Sl 24 sts from pocket holder to smaller needles. Work in k 1, p 1 ribbing, inc 1 st evenly spaced across first row of ribbing—25 sts. Work even for 1 in. Cast off in ribbing.

Finishing: Sew shoulder seams. **Border:** With right side facing and circular needle, join yarn at lower right front, pick up 156 (158, 160) sts along front edge to shoulder seam, k 38 (42, 44) sts from back neck holder, pick up 156 (158, 160) sts along left front edge—350 (358, 364) sts. Work back and forth on circular needle in garter st for 4 rows, inc 1 st each end every other row 2 times.

Next row: Work in garter st to within 105 sts of right front edge, * cast off 3 sts, work 22 sts. Rep from * 3 times more, cast off 3 more sts—5 buttonholes made; complete row. **Following row:** Cast on 3 sts above each grp of cast-off sts. Continue in garter st, making incs every other row as before for 12 rows. Cast off loosely.

Sew side and sleeve seams. Sew in sleeves. Weave lower corners tog. Work buttonhole st around each buttonhole. Sew on buttons. Block lightly on wrong side.

MAN'S CABLED CARDIGAN,

pages 24-25

Directions are for size Small (38-40); changes for size Large (42-44) follow in parentheses. Chest = 41 (44) in.

Materials: Unger French Tweed (3.2-oz. skeins: 5 (6) skeins no. 6 gray; sizes 2 and 4 knitting needles, or size to obtain gauge given below: 29-in.-long size 4 circular needle; cable needle; 5 buttons.

Gauge: With pat st over larger needles, 13 sts = 2 in.; 15 rows = 2 in.

Directions: *Pat st:* *Row 1* (wrong side): P 1 (4), * k 2, p 4, k 2, p 8. Rep from * across, ending last rep with k 2, p 4, k 2, p 1 (4). *Row 2:* K 1 (4), * p 2, k 4, p 2, k 8. Rep from * across, ending last rep with p 2, k 4, p 2, k 1 (4). *Rows 3-5:* Rep Rows 1, 2, and 1. *Row*

6: K 1 (4), * p 2, k 4, p 2, sl 4 sts to cable needle and hold in back of work, k 4, k 4 from cable needle—cable twist made. Rep from * across, ending with p 2, k 4, p 2, k 1 (4).

Rows 7-12: Rep Rows 1-2 alternately 3 times. *Row 13* (wrong side): P 1 (4), * k 8, p 8. Rep from * across, ending with k 8, p 1 (4). *Row 14:* K across. *Rows 15-17:* Rep Rows 13, 14, and 13. *Row 18:* Rep Row 14, working a cable twist on all k-8 panels as established on Row 6. *Rows 19-24:* Rep Rows 13-14 alternately 3 times. Rep Rows 1-24 for pat st.

Back: With larger standard needles, cast on 138 (144) sts. Work 12 rows in garter st. With wrong sides facing, change to pat st. Work even until total length measures 17 in., or desired length to underarm, ending with a wrong-side row.

Armhole shaping: Keeping to pat, cast off 6 sts at beg of next 2 rows. Dec 1 st each end every other row 6 (6) times—114 (120) sts. Work even until length past beg of armholes measures 9 (9½) in., ending with a wrong-side row.

Shoulder shaping: Cast off 8 sts at beg of next 6 (6) rows, then cast off 7 (9) sts at beg of next 2 (2) rows—52 (54) sts. Sl rem sts to holder for back of neck.

Pocket facings (make 2): With larger standard needles, cast on 24 sts. Work even in st st for 5 in., ending with a p row. Sl sts to holders.

Right front: With larger needles, cast on 73 (76) sts. Work in garter st for 12 rows, dec 1 st at front edge every other row 6 (6) times—67 (70) sts. With wrong side facing, establish pat st as follows: Beg at seam edge, p 1 (4), * k 2, p 4, k 2, p 8. Rep from * 3 times more, ending with k 2 at front edge. Work in pat st as established, keeping 2 sts at front edge in reverse st st (p 2 on right side, k 2 on wrong side). Work even until total length measures 6 (6) in., ending at front edge.

Pockets: At front edge, work 26 sts, sl next 24 sts to a holder, work across 24 pocket facing sts in pat; complete row. Work even until total length measures 15½ (15½) in., or 1½ in. less than beg of Back to underarm, ending at front edge.

Neck and armhole shaping: Dec 1 st at front edge, and every 4th row thereafter 17 times more, dec 1 st every other row 6 (7) times; and at the same time when work equals that of Back to underarm, cast off 6 sts once at armhole edge, then dec 1 st every other row 6 times—31 (33) sts. Work even until armhole depth equals that of Back.

Shoulder shaping: At armhole edge only, cast off 8 sts every other row 3 times, then 7 (9) sts once.

Left front: Work to correspond to Right Front, reversing pat and shaping.

Sleeves: With smaller needles, cast on 55 (57) sts. Work in k 1, p 1 ribbing for 4½ in. (Note: This allows for a turned-back cuff; halve measurement for a conventional cuff.) Inc 33 (35) sts evenly spaced across last row of ribbing—88 (92) sts. Change to larger standard needles and establish pat as follows, beg on wrong side: *Row 1:* P 0 (2), * k 2, p 4, k 2, p 8. Rep from * across, ending with k 2, p 4, k 2, p 0 (2). Work as established, inc 1 st each end every 1½ in. 8 (9) times—104 (110) sts. (Note: Work inc sts in pat.) Work even until total length

measures 21½ in. (allowing for turned-back cuff), or desired length to underarm, and ending with same pat row as at underarm of Back.

Top shaping: Keeping to pat, cast off 6 sts at beg of next 2 rows. Dec 1 st each end every other row 14 (15) times, then every row 15 (16) times. Cast off 3 sts at beg of next 6 (6) rows—16 (18) sts. Cast off.

Pocket ribbing: Sl 24 sts from pocket holder to smaller needles. Work in k 1, p 1 ribbing, inc 3 sts evenly spaced across first row of ribbing—27 sts. Work even for 1 in. Cast off in ribbing.

Finishing: Sew shoulder seams. **Border:** With smaller circular needle and right side facing, join yarn at lower right front and pick up 164 (166) sts along front to shoulder, work 52 (54) sts from back neck holder, pick up 164 (166) sts along left front to lower edge—380 (386) sts. Work in garter st for 4 rows, inc 1 st each end every other row. **Next row:** With wrong side facing along left front edge, k 2 at lower left front, * cast off 3 sts for buttonhole, k 24. Rep from * 3 times; cast off 3 sts more; complete row. **Following row:** Cast on 3 sts above each grp of cast-off sts. Continue in garter st until 12 rows have been worked, and inc 1 st each end every other for 4 times. Cast off loosely.

Sew side and sleeve seams. Sew in sleeves. Sew pocket facings in place. Sew each side of pocket ribbing tab to each side of pocket opening. Weave lower edge corners. Work buttonhole st around buttonholes. Block lightly. Sew on buttons.

CLASSIC CARDIGAN,

page 26

Directions are for size Small (6-8); changes for size Medium (10) and size Large (12-14) follow in parentheses. Bust = 32 (35¼, 38¾) in.

Materials: Reynolds Lopi (3.5-oz. ball): 7 (7, 8) balls no. 65 gold; sizes 10 and 10½ knitting needles, or size to obtain gauge given below; 7 buttons.

Gauge: With larger needles over st st, 7 sts = 2 in.; 9 rows = 2 in.

Directions: **Back:** With smaller needles, cast on 55 (61, 67) sts. Work in k 1, p 1 ribbing for 1½ in. Change to larger needles and st st. Work even until total length measures 18 in., or desired length to underarm, ending with a p row.

Armhole shaping: Cast off 4 (4, 5) sts at beg of next 2 rows. **Next row:** K 1, sl 1, k 1, pss, k to last 3 sts, k 2 tog, k 1. **Following row:** P. Rep last 2 rows 2 (3, 3) times more—41 (45, 49) sts. Sl rem sts to holder for back of neck.

Left front: With smaller needles, cast on 31 (35, 37) sts. Work in ribbing as for Back, inc 1 (0, 1) st at side edge of last row—32 (35, 38) sts. Change to larger needles. *Row 1* (right side): K 26 (29, 32) sts, (p 1, k 1) 3 times. (Note: These last 6 sts form front band and are worked in ribbing throughout.) *Row 2:* (P 1, k 1) 3 times; p to end. Rep these 2 rows for pat. Work even to underarm as for Back, ending at side edge.

Armhole shaping: Cast off 4 (4, 5) sts; complete row. Work 1 row even. **Next row:** K 1, sl 1, k 1, pss; complete row. **Following row:** (P 1, k 1) 3 times; p to end. Rep last 2 rows 2 (3, 3) times more—25 (27, 29) sts. Work even until total length past beg of armhole measures 4¾ (5¼, 5¾) in., ending

at front edge.

Neck shaping: Work, 7 (8, 9) sts, sl sts just worked to holder; complete row. **Next row:** K to last 4 sts, sl 1, k 1, pssso, k 2. **Following row:** P. Rep last 2 rows 4 times more—13 (14, 15) sts. Work even until total length of armhole equals that of Back, ending at armhole edge.

Shoulder shaping: Cast off 6 (7, 7) sts once. P 1 row. Cast off rem 7 (7, 8) sts.

Mark front band for 7 buttons, evenly spaced, placing bottom button 1 in. from lower edge and top button just below neck shaping.

Right front: Work to correspond to Left Front, reversing shaping and working buttonholes opposite markers for buttons as follows: **Buttonhole row 1:** At front edge, rib 2, cast off 3; complete row. **Buttonhole row 2:** Work to cast-off sts, cast on 3; complete row.

Sleeves: With smaller needles, cast on 27 (29, 31) sts. Work in k 1, p 1 ribbing as for Back for 1½ in. Change to larger needles and st st, inc 1 st each end of first row, then every 1½ in. 8 (8, 9) times more—45 (47, 51) sts. Work even until total length measures 17 in., or desired length to underarm, ending with a p row.

Top shaping: Cast off 4 (4, 5) sts at beg of next 2 rows. Rep 2 dec rows of Back 4 (5, 6) times, then rep Row 3 every 4th row twice. Work 3 rows even—25 sts. Cast off 2 sts at beg of next 4 rows. Cast off rem sts.

Finishing: Sew shoulder, side, and sleeve seams. Sew in sleeves. **Neckband:** With right side facing, sl 7 (8, 9) sts from right front holder to smaller needle, pick up and k 45 (47, 49) sts around neck to left front holder, including sts from back neck holder, k 1 (2, 3) sts from left front neck holder, rib to end as established—59 (63, 67) sts. Work in k 1, p 1 ribbing for 4 rows. Cast off in ribbing. Sew on buttons. Block lightly on wrong side.

WOMAN'S FAIR ISLE VEST,

pages 26-27

Directions are for size Small (6-8); changes for size Medium (10) and size Large (12-14) follow in parentheses. Bust = 32 (34½, 37½) in.

Materials: Reynolds Lopi Light (1.75-oz. ball): 2 balls no. 426 gold, 1 ball each of no. 403 light gray, no. 428 coral, no. 419 light blue, no. 421 green, and no. 422 burgundy; sizes 6 and 8 knitting needles, or size to obtain gauge that is given below; size 6 circular needle.

Gauge: With larger needles over pat, 9 sts = 2 in.; 5 rows = 1 in.

Directions: Note on two-color knitting: With changing colors, always twist new yarn around color in use to prevent making holes in work. Carry yarn loosely across the back, twisting it every 3 or 4 sts. Make a test swatch in Fair Isle pat first and adjust needle size if necessary.

Back: With smaller needles and gold, cast on 73 (79, 85) sts. Work in k 1, p 1 ribbing for 2½ in., inc 1 st at each end of row on last row—75 (81, 87) sts. Change to larger needles and st st.

Refer to chart, right, and work until Row 35 is completed, beg with Row 1. Then rep Rows 7-35 of chart until total length measures approximately 13 in., or desired length to underarm, ending with a p row.

Armhole shaping: Keeping to pat, cast off 6 sts at beg of next 2 rows. Dec 1 st each end every other row 4 (5, 6) times—55 (59, 63) sts. Work even until armhole measures 7½ (8, 8½) in., ending with a p row.

Shoulder shaping: Keeping to pat, cast off 5 (5, 6) sts at beg of next 4 (2, 4) rows, then cast off 6 sts at beg of next 2 (4, 2) rows—23 (25, 27) sts. Sl rem sts to holder for back of neck.

Front: Work same as for Back until total length measures 1 in. less to underarm, ending with a p row—75 (81, 87) sts.

V-neck and armhole shaping: Keeping to pat, work 37 (40, 43) sts, sl rem sts to holder. Work 1 row even. Dec 1 st at neck edge of next row, then every 3rd row 10 (11, 12) times more. At the same time, when length to underarm equals that of Back, cast off 6 sts once, dec 1 st every other row 4 (5, 6) times—16 (17, 18) sts. Work even until length past beg of armholes equals that of Back, ending at armhole edge.

Shoulder shaping: Cast off 5 (5, 6) sts every other row 2 (1, 2) times, then cast off 6 sts every other row 1 (2, 1) times. Sl sts from holder to larger needle. Join yarn at neck edge, keeping to pat, k 2 tog at center front; complete row—37 (40, 43) sts. Work to correspond to other side, reversing shaping.

Finishing: Sew shoulder seam. **V-neckband:** With right side facing, beg at point of V with circular needle and gold, pick up 53 (55, 57) sts along right front to shoulder, k 23 (25, 27) sts off back holder, pick up and k 47 (49, 51) sts along left front to 1 in. above point of V. Beg p 1, k 1 and work in rib pat for 1 in. Cast off loosely in ribbing. Sew short side edge at lower right front to left neck edge. Sew short side edge of left front band to top of right front band.

Armhole bands: With smaller needles, right side facing, and gold, pick up 91 (95, 99) sts around armhole edge. Work in k 1, p 1 ribbing for 1 in. Cast off in ribbing. Sew side seams. Steam lightly to measurements.

BIG-COLLAR CARDIGAN,

pages 28-29

Directions are for size Small (10); changes for size Medium (12) and size Large (14) follow in parentheses. Bust = 32 (34, 38) in.

Materials: Bartlett Yarns 3-ply Fisherman's Yarn (4-oz. skeins): 9 (10, 11) skeins oatmeal; small amount off-white yarn; sizes 9 and 10½ knitting needles, or size to obtain gauge given below; 5 buttons, size I aluminum crochet hook.

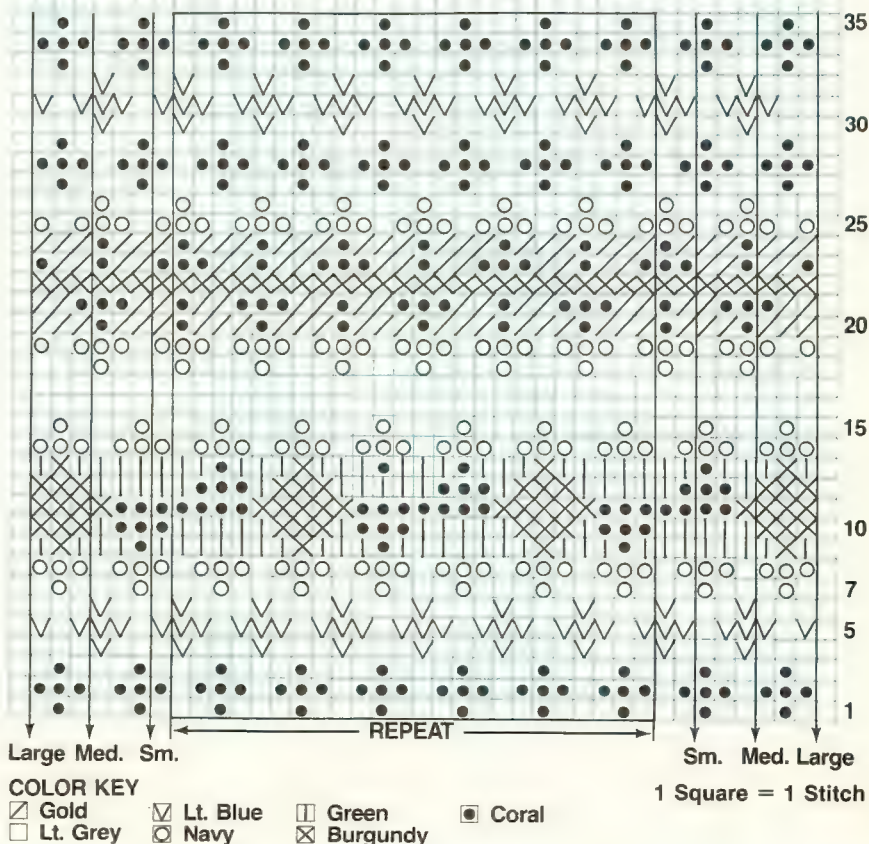
Gauge: With larger needles over st st, 3 sts = 1 in.; 4 rows = 1 in.

Directions: Note: Body is worked in 1 piece, beg at lower back edge. The work is divided at back neck and worked separately for front pieces. The lower front edges are the cast-off edges.

Body: Beg at lower back edge with smaller needles, cast on 46 (50, 54) sts. Work in k 2, p 2 ribbing for 13 (14, 15) in.

Armhole shaping: Cast off 2 sts at beg of next 4 rows—38 (42, 46) sts. Work even until length past beg of armholes measures 7½ (8, 8½) in.

Neck: Cast off center 14 (14, 14) sts for back of neck. Work in ribbing as established, attach a 2nd ball of yarn, and working both sides at the same time, work in ribbing over the 2 grps of 12 (14, 16) sts for 3 in. Then cast on 6 sts at each side at center front. Mark ends of last row for beg of collar. Work even for 5 in. more. Cast on 2 sts at beg of next 4 rows at armhole edge—22 (24, 26) sts each side. Work even



INSTRUCTIONS *Continued*

for 13 (14, 15) in. more. Cast off.

Sleeves: Beg at cuff, cast on 30 (31, 32) sts. Work in k 2, p 2 ribbing for 6 in., inc 14 (14, 14) sts evenly spaced across last row—44 (45, 46) sts. Change to larger needles and work st st for 12 in.

Top shaping: Cast off 2 sts at beg of next 4 rows. Then k 2 tog at each end of every row until 4 sts rem. Cast off.

Neckband: With smaller needles, pick up and k 40 sts around neckline bet markers. Work in k 1, p 1 ribbing for 12 rows. Cast off in ribbing.

Collar: (Note: Collar is worked in seed st in 1 piece from lower back point to neckline.) Beg at back point with smaller needles, cast on 3 sts. **Row 1:** K 1, p 1, k 1. **Row 2:** Inc 1 st, complete row in seed st (k the p sts and p the k sts). **Row 3:** Rep Row 2—5 sts. **Rows 4-5:** Work even in seed st as established. Rep Rows 2-5 until resulting triangle measures 18 (19, 20) in. and there are approximately 47 (51, 55) sts on needle.

Divide work: Work across first 16 (17, 18) sts, cast off center 15 (17, 19) sts; attach another ball of yarn and complete row in seed st. Work even on both sides for 4 in.

Collar fronts: Cast on 8 sts on inside edge of each side. Working both sides of collar front separately, continue in seed st, dec 1 st at outside edge every 4 rows. Work until 1 st rem, or until front points of collar, when held against body, reaches to lower edge. Fasten off.

Finishing: Position collar on sweater so that neckband extends through center opening and front edges align. Sew in place around neckband. With crochet hook, work 3 rows of sc along right front edge, including neckband. Mark position of 5 buttonholes along sc, the bottom one ½ in. from lower edge and the top one 4 in. down from top of neckband. Work 1 row of sc along left front edge. **Next row:** Work sc to first buttonhole position, * ch 1, sk 2 sc, work to next buttonhole position. Rep from * until 5 ch-1 lps have been made; complete row. Work 1 row more of sc, working 2 sc in each ch-1 lp. Fasten off.

Note: Lower back point of collar is left unattached.

Sew side seams. Sew sleeve seams. Sew in sleeves.

With contrasting-color yarn, work sc around each cuff edge, and along front and neckline edge. Work sc around collar edge. Sew on buttons opposite buttonholes.

SHORT-SLEEVED PULLOVER, page 30

Directions are for size Small (8-10); changes for size Medium (12-14) and size Large (16-18) follow in parentheses. Bust = 34 (36, 38) in.

Materials: Bernat Venetian (1.75-oz. balls): 5 (5, 6) balls no. 9507 grape; sizes 6 and 9 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles over pat st, 4 sts = 1 in.

Directions: **Pat st:** Row 1 (wrong side, and for all other wrong-side rows): P. Row 2: K 1, * yo, sl 1, k 1, psso, k 1, k 2 tog, yo, k 1. Rep from * across. Row 4: K 1, * yo, k 1, sl 1, k 2 tog, psso, k 1, yo, k 1. Rep from * across. Row 6: K 1, * k 2 tog, yo, k 1, yo, sl 1, k 1,

psso, k 1. Rep from * across. Row 8: K 2 tog, * (k 1, yo) twice; k 1, sl 1, k 2 tog, psso. Rep from * to last 5 sts, ending with (k 1, yo) twice; k 1, sl 1, k 1, psso. Rep Rows 1-8 for pat st.

Back: With smaller needles, cast on 62 (66, 70) sts. Work in k 1, p 1 ribbing for 3½ in., inc 11 (13, 15) sts evenly spaced on last row—73 (79, 85) sts. Change to larger needles and work in pat st until total length measures 12½ in., ending with Row 8.

Sleeve shaping: Cast on 12 sts at beg of next 2 rows—97 (103, 109) sts. Work even until length past beg of sleeves measures 7 (7½, 8) in.

Shoulder and neck shaping: Cast off 11 (12, 13) sts at beg of next row, work in pat st over next 25 (28, 31) sts, sl next 25 sts to holder; join a 2nd ball of yarn and work to end of row. **Next row:** Cast off 11 (12, 13) sts; work to end of row. Working both sides at once, cast off 11 (12, 13) sts at beg of next 4 rows and at the same time dec 1 st each neck edge every row twice. Fasten off.

Front: Work same as for Back until length past beg of sleeves measures 5 (5, 5½) in.

Neck shaping: Work over first 37 (40, 43) sts, sl next 23 sts to holder; join a 2nd ball of yarn and work to end of row. Working both sides at once, dec 1 st at each neck edge every other row 4 times.

Shoulder shaping: Cast off 11 (12, 13) sts at beg of next 6 rows. Fasten off.

Finishing: Sew right shoulder seam. **Neckband:** With right side facing, using smaller needles, pick up and k 90 (94, 98) sts along neck edge, including sts from holders. Work in k 1, p 1 ribbing for 8 rows. Cast off in ribbing. Sew left shoulder seams.

Armhole ribbing: With right side facing and smaller needles, pick up and k 62 (66, 70) sts along sleeve edge. Work in k 1, p 1 ribbing for 8 rows. Cast off in ribbing. Sew underarm and sleeve seams.

METALLIC-EMBROIDERED SKIRT, page 30

Materials: Vogue pattern no. 8208, or any commercial pattern for a 3-tiered skirt with an elastic waistband; sufficient off-white chino for size desired, or any medium-weight firmly woven fabric; Columbia-Minerva Camelot metallic thread; yellow sewing thread; ¾-in.-wide metallic-embroidered satin ribbon; water-soluble dressmaker's marking pen.

Directions: Using commercial pattern, cut skirt pieces from fabric. Now mark embroidery lines as follows: For yoke (piece no. 3), draw vertical lines 1¼ to 1½ in. apart; for front and back (pieces no. 1 and 2), draw horizontal lines similarly; for ruffle, draw random diagonal lines to form a harlequin pattern roughly 4 to 5 in. apart.

To embroider, set sewing machine for long, narrow zigzag stitches. Using yellow sewing thread, couch down metallic thread along lines by holding thread in place and making sure zigzag stitches are positioned on either side of thread.

When embroidery is completed, assemble garment according to directions. Trim gathered seams with ribbon.

(Note: For a variation of this design, experiment with silver metallics, or one of the several colored metallic threads.)

POPCORN-AND-CABLES CARDIGAN,

page 31

Directions are for size Small (8-10); changes for size Medium (12-14) and size Large (16-18) follow in parentheses. Bust = 34 (36, 40) in.

Materials: Bernat Cloudspun (1.75-oz. balls): 7 (8, 9) balls no. 5088 teal; sizes 3 and 6 circular knitting needles, or size to obtain gauge give below; cable needle; 6 buttons.

Gauge: With larger needles over st st, 5 sts = 1 in.; over pat st, 11 sts = 2 in.

Directions: **Pat st for body:** Row 1 (inc row): Work rib pat over 6 sts; k 18 (22, 26), * k in front and back of next st (inc made), (k 2, inc in next st) 4 times; * k 9 (11, 13), place a marker on needle for side seam, k 9 (11, 13), rep bet *'s once, k 36 (44, 52), rep bet *'s once, k 9 (11, 13), place a marker on needle for other side seam, k 9 (11, 13), rep bet *'s once, k 18 (22, 26), work in rib pat over rem 6 sts.

Row 2 and all even-numbered rows: Rib 6, * p 18 (22, 26), (k 2, p 6) twice; k 2 *, rep bet *'s once, p 36 (44, 52), (k 2, p 6) twice; k 2, rep bet *'s once, p 18 (22, 26), rib 6.

Row 3: Rib 6, * k 18 (22, 26), (p 2, k 6) twice; p 2 *, rep bet *'s once, k 36 (44, 52), (p 2, k 6) twice, p 2, rep bet *'s once, k 18 (22, 26), rib 6.

Row 5: Rib 6, k 7 (11, 15), k in front, back, front, back, and front of next st (5 sts made in 1 st); turn and p these 5 sts; turn, sl 2nd, 3rd, 4th and 5th st over first st (1 st rem), sl first st onto right-hand needle and pull up tightly—popcorn (pc) made; k 5, pc, k 4, p 2; sl next 3 sts onto cable needle and hold in front of work, k 3, k 3 from cable needle—CF6 made; p 2, CF6, p 2, k 18 (22, 26), p 2; sl next 3 sts from cable needle and hold in back of work, k 3, k 3 from cable needle—CB6 made; p 2, CB6, p 2, k 4, pc, k 5, pc, k 14 (22, 30), pc, k 5, pc, k 4, p 2, (CF6, p 2) twice; k 18 (22, 26), p 2, (CB6, p 2) twice; k 4, pc, k 5, pc, k 7 (11, 15), rib 6.

Rows 7, 9, and 11: Rep Row 3. **Row 13:** Rib 6, k 10 (14, 18), pc, k 5, pc, k 1, p 2, (CB6, p 2) twice; k 18 (22, 26), p 2, (CF6, p 2) twice; k 1, pc, k 5, pc, k 20 (28, 36), pc, k 5, pc, k 1, p 2, (CB6, p 2) twice; k 18 (22, 26), p 2, (CF6, p 2) twice; k 1, pc, k 5, pc, k 10 (14, 18), rib 6.

Rows 15 and 17: Rep Row 3. Rep Rows 2-17 for pat st for body.

Body: (Note: Work back and forth on circular needle throughout; do not join.) With larger circular needle, cast on 172 (196, 220) sts. Change to smaller circular needle and work in k 1, p 1 ribbing for 3¼ in. **Next row:** At right front edge work 2 sts, cast off 2 sts for buttonhole; complete row in ribbing. **Following row:** Cast on 2 sts above cast-off sts. Rep buttonhole every 2½ in. until there are 6 buttonholes.

Change to larger needles and beg pat st for body. At end of Row 1 there should be 192 (216, 240) sts on needle. Work even in pat st until total length measures 7 in. On next row, inc 1 st on each side of both side seam markers (4 sts inc on row). Continue in pat as established, working inc row every 1½ in. 3 times more—208 (232, 256) sts. Work even until total length from beg measures 13 in., ending with a wrong-side row.

Divide work: Keeping to pat, work across

first 50 (56, 61) sts and sl sts to holder for Right Front; cast off next 10 (10, 12) sts for armhole; work in pat until there are 88 (100, 110) sts on needle, sl sts to holder for Back; cast off next 10 (10, 12) sts for other armhole; work to end for Left Front. (Note: Drop side seam markers.)

Left front: Armhole shaping: Continue in pat, dec 1 st at armhole edge every other row 5 (7, 8) times—45 (49, 53) sts. Work even until length past dividing row measures 3 in., then work 1 more st in rib pat at inside edge of front border every other row until there are 20 (21, 22) sts in rib pat. Work even until length past beg of armhole measures 7½, (8, 8½) in., ending at armhole edge.

Shoulder shaping: * Cast off 7 (8, 9) sts at armhole edge, k 2 tog, cast off this dec st; rep from * once; cast off next 7 (8, 9) sts—20, (21, 22) sts. Work even in rib pat for ¾ (¾, ¾) in. Cast off for back edge of collar.

Right front: Sl sts from holder to larger needle, join yarn at arm edge and complete to correspond to Left Front, reversing the shapings.

Back: Sl sts from holder to needle, and beg with a wrong-side row, join yarn and work in pats as established.

Armhole shaping: Dec 1 st at both ends of every other row 5 (7, 8) times—78 (86, 94) sts. Work even until length past beg of armholes measures 7 (7½, 8) in.

Neck shaping: Row 1: Work across first 27 (30, 33) sts; turn. Row 2: Dec 1 st at beg of row; complete row. Row 3: Work even. Row 4: Rep Row 2.

Shoulder shaping: Rep Shoulder Shaping of Left Front. Cast off center 24 (26, 28) sts; complete row. Complete as for first shoulder, reversing shaping.

Pat st for sleeves (to be worked over 15 sts as designated): Rows 1 and 3: K. Row 2 and all even-numbered rows: P. Row 5: K 4, pc, k 5, pc, k 4. Rows 7, 9, and 11: K. Row 13: K 1, pc, k 11, pc, k 1. Row 15: K. Row 16: P. Rep these 16 rows for pat st for sleeves.

Sleeves: With smaller circular needle, cast on 42 (44, 44) sts. Work in k 1, p 1 ribbing for ¾ in., inc 9 (11, 17) sts evenly spaced on last row—51 (55, 61) sts. Change to larger circular needle. Next row: K 18 (20, 23), put a marker on needle, work Row 1 of pat st for sleeves over next 15 sts, place a marker on needle; k to end of row. Keeping the 15 sts bet markers in sleeve pat and rem sts in st st, work even until sleeve measures 6 in. Next row: Inc 1 st at each end of needle. Rep inc row every 2½ in. 4 times more—61 (65, 71) sts. Work even until total length measures 17 in., ending with a wrong-side row.

Top shaping: Cast off 5 (5, 6) sts at beg of next 2 rows. Row 3 (dec row): K 2, k 2 tog, work across in pat to last 4 sts, sl 1, k 1, psso, k 2. Rep dec row every 4th row 5 times more; then rep dec row every other row 11 (13, 14) times—17 (17, 19) sts. Cast off.

Finishing: Sew shoulder and sleeve seams. Sew in sleeves. Sew back edges of collar tog and sew to back neck edge, easing to fit. Sew on buttons.

LEAF-PATTERN PULLOVER,

pages 32-33

Directions are for size Small (6-8); changes for size Medium (10-12) and Large (16-18)

follow in parentheses. Bust = 33 (37, 41) in. **Materials:** Bernat Cloudspun (50-g balls); 6 (7, 8) balls no. 5068 light blue; sizes 4 and 6 knitting needles, or size to obtain gauge given below; size 4 double-pointed needles.

Gauge: With larger needles over st st, 5 sts = 1 in.; 7 rows = 1 in.

Directions: **Back:** With smaller needles, cast on 82 (92, 102) sts. **Twisted ribbing:** Row 1: * K 1 through back lp, p 1. Rep from * across. Rep this row for ¾ in. Change to larger needles and work even in st st until total length measures 13 in., ending with a p row.

Armhole shaping: Cast off 5 (6, 6) sts at beg of next 2 rows. Dec row: K 2, sl 1, k 1, psso, k to last 4 sts, k 2 tog, k 2.

Following 3 rows: P 1 row, k 1 row, p 1 row. Rep these last 4 rows 4 (4, 5) times—62 (70, 78) sts. Work even until length past beg of armholes measures 7 (7½, 8) in.

Neck shaping: Work 21 (24, 27) sts, sl center 20 (22, 24) sts to a holder, join a 2nd ball of yarn and work to end. Working both sides at once, dec 1 st each neck edge every other row once—20 (23, 26) sts. Work even until length past beg of armholes measures 8 (8½, 9) in.

Shoulder shaping: Cast off 20 (23, 26) sts each side.

Front: Work ribbing same as for Back. Change to larger needles and beg pat as follows: **Foundation row:** K 52, (61, 70), (p 1, p into back and front of next st—p inc made) 3 times; p 1, (k 1, k into back and front of next st for inc) 3 times; (p 1, p inc) 3 times; p 1, k 10 (11, 12). Now beg leaf pat as follows (worked over 29 sts). (Note: "M1" indicates "make one st"; with left-hand needle, pick up horizontal thread bet st just worked and next st, k into back of this thread. "SSK" indicates move yarn to back, sl 2 sts as if to k, insert left-hand needle into front lps of these sts, k 2 tog. When purling sl sts always p into back lp.) Row 1 (wrong side): P 10 (11, 12), place a marker on needle, k 10, p 9, k 10, place a marker on needle, p 52 (61, 70). (Note: Always sl markers.)

Keeping sts to either side of markers in st st as established, work leaf pat over rem 29 sts as follows: Rows 2: P 8, p 2 tog, (k 1, yo) twice; k into front and back of next st, k 2, k into front and back of next st, (k 1, yo) twice; k 1, p 2 tog, p 8. Row 3: K 9, p 5, k 1, p 3, k 1, p 5, k 9. Row 4: P 7, p 2 tog, k 2, yo, k 1, yo, k 2, p inc (see Note, above), k 3, p inc, k 2, yo, k 1, yo, k 2, p 2 tog, p 7.

Row 5: K 8, p 7, k 2, p 3, k 2, p 7, k 8. Row 6: P 6, p 2 tog, k 3, yo, k 1, yo, k 3, p inc, p 1, k 3, p 1, p inc, k 3, yo, k 1, yo, k 3, p 2 tog, p 6. Row 7: K 7, p 9, k 3, p 3, k 3, p 9, k 7. Row 8: P 5, p 2 tog, k 4, yo, k 1, yo, k 4, p inc, p 2, k 3, p 2, p inc, k 4, yo, k 1, yo, k 4, p 2 tog, p 5.

Row 9: K 6, p 11, k 4, p 3, k 4, p 11, k 6. Row 10: P 4, p 2 tog, SSK (see Note, above), k 7, k 2 tog, p inc, p 3, k 3, p inc, SSK, k 7, k 2 tog, p 2 tog, p 4. Row 11: K 5, p 9, k 5, p 3, k 5, p 9, k 5. Row 12: P 3, p 2 tog, SSK, k 5, k 2 tog, p inc, p 4, k 3, p 4, p inc, SSK, k 5, k 2 tog, p 2 tog, p 3.

Row 13: K 4, p 7, k 6, p 3, k 6, p 7, k 4. Row 14: P 2, p 2 tog, SSK, k 3, k 2 tog, p inc, p 5, (k 1, M1 [see Note, above]) twice; k 1, p 5, p inc, SSK, k 3, k 2 tog, p 2 tog, p 2. Row 15: K 3, (p 5, k 7) twice; p 5, k 3. Row 16: P 1, p 2 tog, SSK, k 1, k 2 tog, p inc, p 6, k 1,

M1, k 3, M1, k 1, p 6, p inc, SSK, k 1, k 2 tog, p 2 tog, p 1.

Row 17: K 2, p 3, k 8, p 7, k 8, p 3, k 2. Row 18: P 2, sl 1, k 2 tog, psso, p 6, p 2 tog, k 1, M1, k 5, M1, k 1, p 2 tog, p 6, sl 1, k 2 tog psso, p 2.

Rep Rows 1-18 for leaf pat 2 (3, 3) times. Then rep Row 1—total length measures approximately 13 (15½, 15½).

Armhole shaping: Keeping in pat, cast off 5 (6, 6) sts at beg of next 2 rows. Dec row: K 2, sl 1, k 1, psso, work to last 4 sts, k 2 tog, k 2. Following 3 rows: P 1 row, k 1 row, p 1 row. Rep last 4 rows 4 (4, 5) times, working last 3 dec rows by k 2 tog at end of row—71 (79, 87) sts. Work even in pat until 4th (5th, 5th) rep of leaf pat has been completed. Rep Rows 1-13. Now continue leaf pat as follows: Row 14: P 2, p 2 tog, SSK, k 3, k 2 tog, p inc, p 5, (k 1, yo) twice; k 1, p 5, p inc, SSK, k 3, k 2 tog, p 2 tog, p 2. Row 15: K 3 (p 5, k 7) twice; p 5, k 3. Row 16: P 1, p 2 tog, SSK, k 1, k 2 tog, p inc, p 6, k 2, yo, k 1, yo, k 2, p 6, p inc, ssk k 1, k 2 tog, p 2 tog, p 1.

Row 17: K 2, p 3, k 8, p 7, k 8, p 3, k 2. Row 18: P 2, sl 1, k 2 tog, psso, p 6, p 2 tog, k 3, yo, k 1, yo, k 3, p 2 tog, p 6, sl 1, k 2 tog, psso p 2. Row 19: K 10, p 9, k 10. Row 20: P 10, k 4, yo, k 1, yo, k 4, p 10. Row 21: K 10, p 11, k 10.

Neck shaping: Row 22: K 25 (28, 31) sl center 13 (15, 17) sts to a holder, join a 2nd ball of yarn and k 4 (7, 10); ten p 10, SSK, k 7, k 2 tog, p 10. Row 23: First side: K 10, p 9, k 10, p 4 (7, 10). Second side: Cast off 2 sts, p to end. Row 24: First side: K 23 (26, 29). Second side: Cast off 2 sts, k 1 (4, 7) p 10, SSK, k 5, k 2 tog, p 10.

Row 25: First side: K 10, p 7, k 10, p 2 (5, 8). Second side: Cast off 2 sts, p to end. Row 26: First side: K 21 (24, 27). Second side: Cast off 2 sts, k 0 (2, 3), p 9 (10, 10), SSK, k 3, k 2 tog, p 10. Row 27: First side: K 10, p 5, k 10, p 0 (3, 4). Second side: Dec 1 st, p to end. Row 28: First side: K 20 (23, 26). Second side: Dec 1 st, p 8 (11, 12), SSK, k 1, k 2 tog, p 10.

Row 29: First side: K 10, p 3, k 9 (12, 15). Second side: P. Row 30: First side: K. Second side: P 9 (12, 15), sl 1, k 2 tog, psso, p 10. Row 31: K 20 (23, 26). Work 2 (6, 8) rows more in reverse st st on leaf pat side and st st on right side.

Shoulder shaping: Cast off 20 (23, 26) sts each side for shoulders.

Sleeves: With smaller needles, cast on 42, (46, 50) sts. Work in twisted ribbing for ¾ in. Change to larger needles and k next row, inc 8 (8, 10) sts evenly spaced across—50 (54, 60) sts. Work in st st, inc 1 st each end every 2½ in. 5 times—60 (64, 70) sts. Work even until total length measures 17½ (18, 18) in., ending with a p row.

Top shaping: Cast off 5 (6, 6) sts at beg of next 2 rows. Next row: K 2, sl 1, k 1, psso, k to last 4 sts, k 2 tog, k 2. Rep this row every 4th row until 32 (32, 36) sts rem. Rep dec row every other row until 24 (24, 32) sts rem. For size Large only: Rep dec row every row until 24 sts rem. All sizes: Cast off 2 sts at beg of next 2 rows. Cast off rem 20 sts.

Finishing: Sew shoulder, side, and sleeve seams. Set in sleeves. **Neckband:** With double-pointed needles and right side facing, pick up and k 78 (82, 86) sts around neck edge. Work in twisted ribbing for 1 in. Cast off loosely in ribbing.

INSTRUCTIONS *Continued*

KNITTED PATCHWORK PULLOVER,

pages 34-35

Directions are for size Small (8-10); changes for size Medium (12-14) follow in parentheses. Bust = $31\frac{1}{2}$ - $32\frac{1}{2}$ (34-36) in.

Materials: Coats & Clark Red Heart Sport Yarn: 14 (16) oz. no. 328 new camel, 2 oz. each of no. 845 royal blue, no. 920 cranberry, no. 666 bottle green and no. 602 dark gold for each size; sizes 6 and 8 knitting needles for size Small and sizes 7 and 9 for size Medium, or sizes to obtain gauge given below.

Gauge: With larger needles over st st for size Small, 17 sts = 4 in.; 6 rows = 1 in. With larger needles over st st for size Medium, 4 sts = 1 in.; 6 rows = 1 in.

Directions: *Note:* Garment is worked with 2 strands of yarn held tog throughout.

Back and side front panels: Beg at lower edge with smaller needles and 2 strands of camel held tog, cast on 86 (90) sts. Work in k 1, p 1 ribbing for 3 in., inc 1 st at end of last row—86 (91) sts. Change to larger needles and work in st st until total length measures 14 ($14\frac{1}{2}$) in., ending with a p row.

Right front armhole shaping: Row 1: K 3, turn. Row 2: P 3, turn. Row 3: K 1, k 2 tog, turn. Row 4: P 2, turn. Row 5: K 2 tog, turn, p rem st. Fasten off.

With right side facing and using double strand, cast off next 8 (9) sts, k 65 (67), cast off next 8 (9) sts, k rem sts.

Left front armhole shaping: Row 1: P 3, turn. Row 2: K 2 tog, k 1, turn. Row 3: P 2, turn. Row 4: K 2 tog, turn, p rem st. Fasten off.

Back armhole shaping: With wrong side facing, using double strand and beg with a p row, work 1 row even. Continue in st st, dec 1 st at each end on next row and every other row until 59 (61) sts rem. Work even until length past beg of armhole measures 7 ($7\frac{1}{2}$) in., ending with a p row.

Neck shaping: Row 1: K first 21 (22) sts, sl rem sts to a holder; turn. Working over sts on needle only, dec 1 st at neck edge on next row and at same edge every other row until 18 (19) sts rem. Cast off.

Sl sts from holder onto needle and join yarn at neck edge. Row 1: Cast off first 17 sts for center back, k rem sts—21 (22) sts; turn. Complete to correspond to other side.

Front ribbing: With smaller needles and 2 strands of camel held tog, cast on 56 (58) sts. Work in k 1, p 1 ribbing for 3 in. Cast off loosely in ribbing. Put aside.

Change to larger needles.

Square 1 (make 3): *Note:* When changing colors always carry color not in use loosely along wrong side of work.

With 2 strands of camel held tog, cast on 22 sts. Rows 1-4: Work in st st. At end of Row 4, join 2 strands of blue. Row 5: (K 4 blue, k 2 camel) 3 times; k 4 blue. Row 6: P 4 blue, (p 2 camel, p 4 blue) 3 times.

Rows 7-8: With camel only k 1 row, p 1 row. Row 9: K 3 camel, (k 2 blue, k 4 camel) twice; k 4 blue, k 3 camel. Row 10: P 3 camel, (p 4 blue, p 2 camel) twice; p 4 blue, p 3 camel. Rows 11-12: Rep Rows 7-8. Rows 13-28: Rep Rows 5-12 twice. Rows 29-32: Rep Rows 5-8 once. Cast off.

Square 2 (make 3): With 1 strand of

camel and 1 strand of cranberry held tog, cast on 21 sts. Row 1: (K 3, p 3) 3 times; k 3. Row 2: (P 3, k 3) 3 times; p 3. Rows 3-4: Rep Row 1 twice. Rows 5-6: Rep Rows 2 and 1. Rows 7-30: Rep Rows 1-6 four times. Rows 31-32: Rep Rows 1-2. Cast off.

Square 3 (make 3): With 1 strand of camel and 1 strand of green held tog, cast on 22 sts. Row 1: P 2 (k 2, p 2), 5 times. Row 2: K 2, (p 2, k 2) 5 times. Row 3: P 2, (sl next st to a cable needle and hold in front of work, k 1, k the st from cable needle—cable made; p 2) 5 times. Row 4: Rep Row 2. Rows 5-32: Rep Rows 1-4 seven times. Cast off.

Square 4 (make 3): With 1 strand of camel and 1 strand of gold held tog, cast on 20 sts. Row 1: (K 1, p 1) 10 times. Row 2: (P 1, k 1) 10 times. Rep last 2 rows alternately until 32 rows in all have been worked. Cast off.

Arrange the 12 squares for Front in 4 horizontal rows of 3 squares. Row 1 is the bottom row and, from left to right, is made of squares 2, 3, and 4. Row 2, from left to right, is made of squares 3, 4, and 1. Row 3, from left to right, is made of squares 4, 1, and 2. Row 4, from left to right, is made of squares 1, 2, and 3.

Sew squares tog, then sew top edge of Lower Ribbing to Front assembly, easing to fit.

Sleeves: Beg at lower edge with 2 strands of camel held tog and smaller needles, cast on 40 (44) sts. Work in k 1, p 1 ribbing for 3 in., inc 1 st at end of last row—41 (45) sts. Change to larger needles and work in st st for 1 in., ending with a p row. Continuing in st st, inc 1 st at each side on next row and every 8th row thereafter until 57 (61) sts are on needle. Work even until total length measures $16\frac{1}{2}$ (17) in., ending with a p row.

Top shaping: Cast off 4 sts at beg of next 2 rows, dec 1 st at each side on next row and every 4th row until 43 (47) sts rem. Work 1 row even. Dec 1 st at each side on next row and every other row until 23 sts rem. Next row: P. Following row: K 1, * k 2 tog. Rep from * across. Cast off.

Beg at lower edge of ribbing, sew long edge of each side panel to corresponding edge on Front. For left shoulder seam, sew the 18 (19) back shoulder sts to the corresponding portion on front shoulder seam.

Neckband: With right side facing, smaller needles, and 2 strands of camel held tog, pick up and k 58 (60) sts along entire neck edge. Work in k 1, p 1 ribbing for 1 in. Cast off loosely in ribbing.

Sew other shoulder seam. Sew sleeve seams; sew in sleeves.

CROCHETED PATCHWORK PULLOVER,

pages 34-35

Directions are for size Small (8-10); changes for size Medium (12-14) follow in parentheses. Bust = $31\frac{1}{2}$ - $32\frac{1}{2}$ (34-36) in.

Materials: Coats & Clark Red Heart Sport Yarn: 18 oz. no. 328 new camel, 2 oz. each of no. 602 dark gold, no. 666 bottle green, no. 920 cranberry, and no. 845 royal blue; sizes F and H aluminum crochet hooks, or sizes to obtain gauge given below.

Gauge: With larger hook and 2 strands held tog, 3 hdc = 1 in.; 5 rows = 2 in. With smaller hook and 2 strands held tog, each square measures $4\frac{1}{2}$ in. wide and $4\frac{1}{4}$ in.

long.

Directions: *Note:* Garment is worked with 2 strands held tog. Lower and neck ribbing is worked after garment is completed.

Body: *Lower section:* Beg at lower edge above ribbing, with 2 strands of camel held tog, ch 64 (74), with 3 ch per in. Row 1 (right side): Hdc in 3rd ch from hook and in each ch across 63—(73) hdc, counting ch-2 as 1 hdc; ch 2, turn. Row 2: Hdc in next hdc and in each hdc across, hdc in top of ch-2; ch 2, turn. Rep Row 2 until total length measures 10 ($9\frac{1}{2}$) in., ending with a row worked on wrong side; ch 2, turn.

Top section of right front side edge and armhole shaping: Row 1: Hdc in next 3 (4) hdc; do not work over rem sts; ch 2, turn.

Row 2: Yo, draw up a lp in next 2 hdc, yo and draw through all 4 lps on hook—hdc dec made; hdc in next 0 (1) hdc, hdc in top of ch-2—3 (4) hdc; ch 2, turn. Row 3: Hdc in next 1 (2) hdc, hdc in top of ch-2; ch 2, turn. Rep last row until length past first row of armhole shaping measures 7 ($7\frac{1}{2}$) in., ending with a wrong-side row. Fasten off.

Top section of back and armhole shaping: Sk next 4 (6) hdc on last long row worked, join 2 strands camel to next hdc. Row 1: Ch 2, hdc in next 46 (50) hdc; do not work over rem sts; ch 2, turn. Row 2: Dec 1 hdc over next 2 hdc, hdc in each hdc to last 2 sts, dec 1 hdc over last 2 sts—45 (49) hdc; ch 2, turn. Row 3: Hdc in next hdc and in each hdc across, hdc in top of ch-2; ch 2, turn. Rep last row until length past first row of armhole shaping measures 7 ($7\frac{1}{2}$) in., ending with a wrong-side row; ch 2, turn.

First shoulder: Row 1: Hdc in next 9 (10) hdc, do not work over rem sts; ch 2, turn.

Row 2: Hdc in next hdc and in each st across. Fasten off.

Second shoulder: With right side facing, sk next 26 (27) hdc, join 2 strands camel to next hdc. Row 1: Ch 2, hdc in rem 9 (10) hdc; ch 2, turn. Row 2: Rep Row 2 of First Shoulder.

Top section of left front side edge and armhole shaping: With right side facing, sk next 4 (6) hdc on last long row worked, join 2 strands camel to next hdc. Row 1: Ch 2, hdc in last 3 (4) hdc; ch 2, turn. Row 2: Hdc in next 1 (2) hdc, dec 1 hdc over last 2 sts; ch 2, turn. Beg with Row 3, complete as for opposite side edge.

Patchwork panel: *Note:* Work each square with smaller hook.

Square 1 (make 3): With 1 strand gold and 1 strand camel held tog, ch 21 to measures $4\frac{1}{2}$ in. Row 1: Dc in 4th ch from hook and in each ch across—19 dc, counting ch-3 as 1 dc. Mark for right side; ch 1, turn. Row 2: Sc in first dc and in each dc across, sc in top of ch-3; ch 1, turn. Row 3: Sc in first sc, * yo, insert hook around bar of next dc 1 row below and draw up a lp, (yo and draw through 2 lps) twice—foundation raised dc made; sk sc behind raised dc just made, sc in next sc, sk the dc below the sc just used. Rep from * across, ending with sc in last st—9 raised dc; ch 1, turn. Row 4: Sc in each st across—19 sc; ch 1, turn. Row 5: Sc in first sc, * yo, insert hook under bar of next raised dc 1 row below, yo and complete dc—raised dc over raised dc made; sk sc behind raised dc just made, sc in next sc. Rep from * across; ch 1, turn. Rep last 2 rows for pat until total length measures $4\frac{1}{4}$ in., ending with Row 4 of pat. Fasten off.

Square 2 (make 3): With 1 strand each of green and camel held tog, ch 20 to measure $4\frac{1}{2}$ in. **Row 1:** Holding back on hook last lp of each dc make 3 dc in 4th ch from hook, yo, and draw through all lps on hook—cluster (cl) made; * ch 1, sk 1 ch, cl in next ch. Rep from * across—9 cl. Mark for right side; ch 3, turn. **Row 2:** * Cl in next ch-1 sp, ch 1, sk next cl. Rep from * across, ending with cl in top of ch-3; ch 3, turn. Rep last row for pat until total length measures $4\frac{1}{4}$ in. Fasten off.

Square 3 (make 3): With 1 strand each of cranberry and camel held tog, ch 22 to measure $4\frac{1}{2}$ in. **Row 1:** Dc in 4th ch from hook and in each ch across—20 dc, counting ch-3 as 1 dc; ch 3, turn. **Rows 2-3:** * yo, insert hook from back to front around bar of next dc and draw up a lp, (yo and draw through 2 lps) twice—back raised dc made: make back raised dc around bar of next 2 dc; yo, insert hook from front to back around bar of next dc and draw up a lp, (yo and draw through 2 lps) twice—front raised dc made: make front raised dc around bar of next 2 dc. Rep from * across, ending with dc in top of ch-3. Mark Row 2 for right side; ch 3, turn.

Rows 4-5: * Make front raised dc under bar of next 3 dc, back raised dc under bar of next 3 dc. Rep from * across, dc in top of ch-3; ch 3, turn. Rep Rows 2-5 for pat until total length is $4\frac{1}{4}$ in. Fasten off.

Square 4 (make 3): With 2 strands of camel held tog, ch 21 to measure $4\frac{1}{2}$ in. **Row 1:** Sc in 2nd ch from hook and in each ch across—20 sc; ch 1, turn. **Row 2:** Sc in first 3 sc, * draw up a lp in next sc, drop camel, with 2 strands of blue held tog, yo, and draw through 2 lps on hook—color change made; carrying camel along top of sts, with blue sc in next 3 sc, draw up a lp in next sc, drop blue, pick up camel, carrying blue along top of sts, with camel sc in next 3 sc. Rep from * across, ending with camel sc in last 4 sc. Mark for right side; ch 1, turn. **Rows 3-5:** Rep Row 2. At end of last row, change from camel to blue; ch 1, turn.

Rows 6-9: With blue sc in first 3 sc, change to camel in next sc, * with camel sc in next 3 sc, change to blue in next sc, with blue sc in next 3 sc. Rep from * across, ending last rep with blue sc in last 4 sc; ch 1, turn. At end of last row change from blue to camel; ch 1, turn. Rep Rows 2-9 for pat until total length measures $4\frac{1}{4}$ in.

Arrange the 12 squares for Front in 4 horizontal rows of 3 squares. Row 1 is the bottom row and, from left to right, is made of squares 3, 2, and 1. Row 2, from left to right, is made of squares 2, 1, and 4. Row 3, from left to right, is made of squares 1, 4, and 3. Row 4, from left to right, is made of squares 4, 3, and 2.

Being careful to have right sides facing, sew squares tog to form Front. Sew side edges of front to corresponding edges of body and side front sections. At top edge place markers 3 in. in from each armhole edge.

First shoulder: With right side of Front facing and using larger hook, join 2 strands camel to end st at top of right shoulder. **Row 1:** Ch 2, make 9 (10) hdc across to first marker; ch 2, turn. **Row 2:** Hdc in each hdc across. Fasten off.

Second shoulder: With right side of Front facing, join 2 strands camel to 2nd marker.

Row 1: Ch 2, make 9 (10) hdc across to armhole edge; ch 2, turn. Complete as for other shoulder.

Sleeves: Ribbing: Beg at narrow edge with 2 strands camel and smaller hook, ch 13 (15) to measure 3 ($3\frac{1}{2}$) in. **Row 1:** Sc in 2nd ch from hook and in each ch across—12 (14) sc; ch 1, turn. **Row 2:** Sc in back lp of each sc across; ch 1, turn. Rep Row 2 for $7\frac{1}{2}$ (8) in. Change to larger hook.

Foundation row: Make 30 (32) sc evenly spaced across adjacent long edge; ch 2, turn. Now work pat as follows: **Row 1** (right side): Hdc in each sc across—30 (32) hdc, counting ch-2 as 1 hdc; ch 2, turn. **Row 2:** Hdc in next hdc and in each hdc across, hdc in top of ch-2; ch 2, turn. Rep last row 2 (0) times. **Next row:** Hdc in first hdc—inc made at beg of row; hdc in each hdc to ch-2, make 2 hdc in top of ch-2—inc made at end of row—32 (34) hdc; ch 2, turn. **Next 5 rows:** Rep Row 2. Inc 1 hdc at each end on next row and every 6th row until there are 40 (42) hdc on row. Work even until total length is 18 (19) in., ending with a wrong-side row; ch 1, turn.

Top shaping: Row 1: Sl st in first 3 (4) hdc, ch 2, hdc in next hdc and in each hdc to last 2 (3) hdc, do not work over rem sts—36 hdc, ch 2, turn. **Row 2:** Dec 1 hdc over next 2 hdc, hdc in each hdc to last 2 hdc, dec 1 hdc over last 2 hdc—34 hdc; ch 2, turn.

Row 3: Hdc in next hdc and in each hdc across, hdc in top of ch-2. Rep last 2 rows alternately 4 (5) times—26 (24) hdc. **Next row:** Hdc in next 11 hdc, (2 hdc in next hdc) twice; hdc in each rem hdc—28 (26) hdc; ch 2, turn. Now rep Row 2 until 16 sts rem. Fasten off.

Sew sleeve seams. Gathering top 16 sts slightly, sew in sleeves, easing in to fit.

Lower ribbing: Work same as for Sleeve Ribbing until length measures 28 (30) in. Fasten off. Sew narrow edges tog. With ribbing seam at a side of body of sweater, sew ribbing to lower edge, easing to fit.

Neck ribbing: Beg at lower edge with 2 strands camel held tog and smaller hook, ch 5 to measures 1 in. Work as for Sleeve Ribbing over the 4 sts until total length measures about 18 (19) in. Sew narrow edges tog. With seam at center back, sew ribbing to neck opening.

FAIR ISLE SLEEVELESS PULLOVER,

page 36

Directions are for size Small (6-8); changes for size Medium (10-12) and size Large (14-16) follow in parentheses. Bust = 32 (36, 40) in.

Materials: Crucci 100-percent lamb's-wool (40-g balls): 4 (5, 5) skeins no. B209 camel (MC), 2 skeins each of no. B207 gray (color A), no. B202 light rose (color B), no. B201 dark rose (color C), and no. B210 white (color D); Starbright metallic yarn; 100 yds. copper, size 12; sizes 6 and 8 knitting needles, or size to obtain gauge given below; stitch holder.

Gauge: With larger needles over st st, 5 sts = 1 in.; 6 rows = 1 in.

Directions: Back: With smaller needles and MC, cast on 80 (90, 100) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and work in st st until total length measures 13 (13, 14) in.

Armhole shaping: Cast off 5 sts at beg of next 4 rows—60 (70, 80) sts. Then k 2 tog at beg and end of every other row 3 times—54 (64, 74) sts. Work even until total length past beg of armholes measures 6 (7, $7\frac{1}{2}$) in., ending with a wrong-side row.

Neck and shoulder shaping: Row 1: K across first 21 (25, 28) sts, cast off center 12 (14, 18) sts, k last 21 (25, 28) sts. **Row 2:** P 19 (23, 26), p 2 tog on left neck edge, attach 2nd ball of yarn to other side and p 2 tog on right neck edge, p 19 (23, 26). **Row 3:** Cast off 6 (7, 8) sts at beg of row, k across, k last 2 sts tog on right neck edge, k 2 tog on left neck edge, k across. **Row 4:** Cast off 6 (7, 8) sts at beg of row, p across, p last 2 sts on left neck, p 2 tog on right neck, p across.

Row 5: Cast off 6 (7, 8) sts at beg of row, k across. **For sizes Medium and Large only:** K 2 tog at right and left neck edges, k across. **Row 6:** Cast off 6 (7, 8) sts at beg of row, p 6 on left shoulder, p across on right shoulder. **Row 7:** Cast off 6 rem sts for each shoulder.

Front: Work same as for Back until ribbing has been completed. With larger needles, work in st st for 6 rows. Continuing in st st, beg pat as follows: **Row 1:** * K 1 MC, k 1 A. Rep from * across. **Row 2:** * P 1 A, p 1 MC. Rep from * across. (Note: Hereafter, pat instructions will be given for right-side (k) rows only; wrong-side (p) row sts will be worked in same colors as previous k row.)

Rows 3-4: Work in A. **Row 5:** * K 1 A, k 1 metallic. rep from * across. **Rows 7-8:** Work in color A. **Row 9:** * K 1 MC, k 1 A. Rep from * across. **Row 11:** K 4 MC, * k 1 B, k 5 MC. Rep from * across, ending with k 1 B, k 3 (1, 5) MC. (Note: Hereafter, work pat reps in parentheses across row until sts for appropriate size are used up.)

Row 13: (K 3 MC, k 3 B) across. **Row 14:** K 1 B, (k 1 MC, k 2 B, k 1 C, k 2 B) across. **Row 17:** (K 3 B, k 1 C, k 1 metallic, k 1 C) across. **Row 19:** Work same as for Row 15. **Row 21:** Work same as for Row 13.

Row 23: K 1 MC, (k 1 A, k 2 MC, k 1 B, k 2 MC) across. **Rows 25 and 27:** (K 3 B, k 3 MC) across. **Row 29:** (K 3 D, k 1 A, k 1 MC, k 1 A) across. **Row 31:** (K 3 metallic, k 1 D, k 1 A, k 1 D) across. **Row 33:** (K 3 D, k 3 A) across. **Row 35:** Work same as for Row 25. **Row 37:** K 1 MC, (k 1 A, k 2 MC, k 1 B, k 2 MC) across.

Now work pat reps as established, and at the same time, work V-neck shaping, below, when total length measures $12\frac{1}{4}$ ($12\frac{1}{4}$, $13\frac{1}{4}$) in.

Rows 39-64: Rep Rows 13-38 of pat. **Rows 65-74:** Rep Rows 13-22 of pat. **Rows 75-76:** Work as for Rows 11-12. **Rows 77-80:** Work even in st st in color A. **Rows 81-82:** Work as for Rows 5-6. Rem rows of vest are worked in color A.

V-neck shaping: Work in pat over the 80 (90, 100) sts until work measures $12\frac{1}{4}$ ($12\frac{1}{4}$, $13\frac{1}{4}$) in., ending with a wrong-side row. With right side facing, k across 38 (43, 48) sts, k 2 tog; sl rem 40 (45, 50) sts to a holder. Turn and work back for next row; work 2 more rows in pat. Work even until total length measures 13 (13, 14) in.

Armhole shaping: Row 1: Cast off 5 sts at beg of row, work across in pat, k 2 tog on last 2 sts. **Rows 2, 4, 6, 8:** P back in pat. **Row 3:** Cast off 5 sts at beg of row, work across in pat. **Row 5:** K 2 tog, k across in pat, k 2 tog on last 2 sts. **Row 7:** K 2 tog, k across in pat. **Row 9:** Work same as for Row 5—23 (28, 33)

INSTRUCTIONS *Continued*

sts. Now continue in pat, working straight on armhole edge and dec at neck edge with k 2 tog every 4 rows until 18 (21, 24) sts rem. Work in pat until total length of armhole equals that of Back, working solid sts in A after pat Row 82 is completed.

Shoulder shaping: With right side facing, cast off 6 (7, 8) sts at beg of next row 3 times in all. *Right front:* Attach yarn at center, k 2 tog and work across in pat. Continue as for Left Front, reversing shapings.

Neckband: Sew right shoulder seam. With smaller needles and right side facing with MC, pick up and k approximately 70 (80, 90) sts around neck edge. Work back and forth in k 1, p 1 ribbing for 1½ in., dec 1 st before and 1 st after 2 center sts at V-neck on every row. Cast off loosely in ribbing. Sew rem shoulder seam.

Armhole bands: With smaller needles and right side facing, pick up and k approximately 60 (70, 80) sts on armhole edge. Work back and forth in k 1, p 1 ribbing for 1½ in. Cast off loosely in ribbing. Sew side seams.

RAGLAN CREW NECK WITH CONTRASTING SLEEVES

page 37

Directions are for size 10; changes for sizes 12, 14, 16, and 18 follow in parentheses. Bust = 34 (36, 38, 40, 42) in.

Materials: Brunswick Germantown (100-g balls): 3 (3, 3, 4, 4) balls no. 460 black, 1 (2, 2, 2, 2) balls no. 4232 tornado blue, 1 (2, 2, 2, 2) balls no. 430 mulberry, and 1 (1, 1, 1, 1) ball no. 432 copper; sizes 5 and 9 knitting needles, or size to obtain gauge given below; size 5 sixteen-in. circular needle.

Gauge: With larger needles over st st, 9 sts = 2 in.

Directions: *Back:* With smaller needles and black, cast on 76 (80, 84, 92, 96) in. Work in k 2, p 2 ribbing for 2 in., inc 1 (1, 1, 0, 3) sts evenly spaced on last row—77 (81, 85, 92, 99) sts. Change to larger needles and st st. Work even until total length measures 15 (15½, 16, 16) in., or desired length to underarm, ending with a wrong-side row.

Armhole and raglan shaping: Cast off 3 (2, 3, 4, 5) sts at beg of next 2 rows. *Next row* (dec row): K 2, sl 1, k 1, pssso, work to within last 4 sts, k 2 tog, k 2. Rep dec row every k row until 21 (23, 23, 26, 27) sts rem, ending with a p row. Sl rem sts to holder for back of neck.

Front: Work same as for Back until 33 (33, 33, 38, 41) sts rem, ending with the dec row. **Neck shaping:** *Next row:* P 10 (10, 10, 12, 13) sts, sl center 13 (13, 13, 14, 15) sts to holder, join a 2nd ball of yarn and p to end. Working both sides separately, work armhole edge decs as established, and at the same time, dec 1 st at each neck edge every row 3 (3, 3, 4, 4) times. Continue armhole edge decs until 4 sts rem, ending with a p row. Dec 1 st at each neck edge only every row until 1 st rem. Fasten off.

Left sleeve: With smaller needles and mulberry, cast on 32 (36, 36, 40, 44) sts. Work in k 2, p 2 ribbing for 2 in., inc 2 (0, 1, 0, 0) sts on last row—34 (36, 37, 40, 44) sts. Change to larger needles and st st, inc 1 st each end of the 5th, then every 7th (7th, 6th, 6th, 5th) row once. Now establish triangle design as follows: *Row 1:* With

blue, k 1; with mulberry, complete row. *Row 2:* With blue, p 1; with mulberry, complete row. Continue in this way, working 1 more st in blue at the beg of each row (blue will inc by 1 st every other row); at the same time, inc 1 st each side of every 7th (7th, 6th, 6th, 5th) row until there are 56 (60, 63, 66, 76) sts. Work even until total length measures 17½ (17½, 18, 18, 18½) in., or desired length to underarm.

Raglan shaping: Cast off 3 (2, 3, 4, 5) sts at beg of next 2 rows. Dec 1 st each end of 3rd row, then every 4th row thereafter 3 (3, 3, 4, 5) times more, then every other row until 12 (12, 11, 12, 24) sts rem, ending with a p row. *Next row:* K 2, sl 1, k 2 tog, pssso, k to last 5 sts, k 3 tog, k 2. *Following row:* P. Rep the last 2 rows 0 (0, 0, 0, 3) times more—8 (8, 7, 8, 8) sts. Sl sts to holder.

Right sleeve: Work same as for Left Sleeve, substituting copper for mulberry.

Finishing: Sew raglan seams. Sew side and sleeve seams. With circular needle, black, and right side facing, pick up and k 1 st in each st and each row around neckline. Work in k 2, p 2 ribbing for 2¼ (2¼, 2½, 2½, 2¾) in. Cast off loosely in ribbing. Turn neckband under and tack loosely in place.

MAN'S ARGYLE VEST,

pages 38-39

Directions are for 36-in. chest; changes for 40- and 44-in. chest sizes follow in parentheses.

Materials: Crucci 8-ply Naturals yarn (50-g balls): 6 balls no. N56 chocolate mix, 3 balls each of no. N54 brown mix, and no. N58 lumber; sizes 5 and 8 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles over st st, 5 sts = 1 in.

Directions: With chocolate mix and smaller needles, cast on 91 (103, 111) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and st st. Work even until total length measures 18 in., or desired length to underarm.

Armhole shaping: Cast off 5 (5, 5) sts at beg of next 6 rows. Then dec 1 st at each end of every other row 4 times—53 (65, 73) sts. Work even until total length past beg of armholes measures 6½ (7½, 8½) in.

Neck and shoulder shaping: Cast off center 11 (13, 15) sts. Attach a 2nd ball of yarn and dec 1 st at each neck edge 4 (5, 5) times. Work even until length past beg of armholes measures 8 (9, 10) in. At each armhole edge, cast off 5 (7, 8) sts once, then 6 (7, 8) sts at beg of next 4 rows.

Front: Work same as for Back until ribbing has been completed. Now establish argyle pat as follows: *Row 1:* With chocolate mix k 22 (25, 27), * k 1 brown mix, k 22 (25, 27) chocolate mix. Rep from * twice more. *Row 2:* With chocolate mix p 22 (25, 27), * p 1 brown mix, p 22 (25, 27) chocolate mix. Rep from * twice more. Continue in st st as established, working 1 st more in brown mix every other row on both sides of first st. Continue forming argyle until there is 1 st of chocolate mix bet brown mix triangles. Work 1 row even.

Continue working in colors as established, working 1 less st of brown mix every other row until 1 st rem—3 brown mix diamonds have been worked across. Rep argyle pat with lumber and then with brown mix

again until total length measures 18 in., or length equals that of Back to underarm.

Armhole and neck shaping: Cast off 5 sts at beg of next row, work across next 40 (46, 50) sts in pat as established, sl center st to safety pin; complete row in pat. Attach a 2nd ball of yarn, and working both sides separately, cast off 5 sts at beg of next 5 rows. At the same time, shape neck by dec 1 st every 4th row at neck edge until 17 (21, 24) sts rem. Work even until total length past beg of armholes equals that of back.

Shoulder shaping: Work same as for Back. Sew left shoulder seam.

Neckband: With right side facing, smaller needles, and chocolate mix, pick up and k 90 (100, 110) sts around neckline, including center st on safety pin. Work in k 1, p 1 ribbing, dec 1 st at each side of center V-neck st on each row. Work in ribbing for 1½ to 2 in. Cast off loosely in ribbing.

Armhole band: Sew rem shoulder seam and neckband seam. Pick up and k 80 (90, 100) sts along the armhole edge. Work in k 1, p 1 ribbing for 2 in. Cast off loosely in ribbing.

Sew side seams and armhole band seams.

WIDE-RIBBED PULLOVER

pages 38-39

Directions are for size Small; changes for size Medium and size Large follow in parentheses. Bust = 35 (38, 41) in.

Materials: Lion Brand Cape Cod (1.75-oz. skeins): 9 skeins no. 93 gray; sizes 6 and 8 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles, 5 sts = 1 in.

Directions: *Back:* With smaller needles cast on 86 (92, 98) sts. Work in pat as follows: *Row 1:* K 8 (11, 14), (p 10, k 10) 3 times; p 10, k 8 (11, 14). *Row 2:* P 8 (11, 14), (k 10, p 10) 3 times; k 10, p 8 (11, 14). Work in pat as established until total length measures 3 in. Change to larger needles and continue as established until total length measures 14½ in., or desired length to underarm.

Armhole shaping: Cast off 5 (5, 6) sts at beg of next 2 rows. Dec 1 st at both ends every other row 4 times—68 (74, 78) sts. Work even until length past beg of armholes measures 7½ (8, 8) in.

Shoulder shaping: Cast off 8 (9, 10) sts at beg of next 4 rows. Cast off rem 36 (38, 38) sts.

Front: Work same as for Back.

Sleeves: With smaller needles cast on 40 (42, 44) sts. Work in pat as follows: *Row 1:* K 5 (6, 7), p 10, k 10, p 10, k 5 (6, 7).

Row 2: P 5 (6, 7), k 10, p 10, k 10, p 5 (6, 7). Work in pat as established for 2½ in. Change to larger needles and work in pat as for Back, inc 1 st at both ends of next row and every in. thereafter 12 (12, 13) times, working new sts in pat—64 (66, 70) sts. Work even until total length measures 17½ in., or desired length to underarm.

Top shaping: Cast off 5 (5, 6) sts at beg of next 2 rows. Dec 1 st at both ends every other row until length past beg of top shaping measures 4 in. Then dec 1 st at both ends every row until 20 sts rem. Cast off 2 sts at beg of next 2 rows. Cast off rem 14 sts.

Finishing: Sew side, shoulder, and sleeve seams. Sew in sleeves. Turn Front and Back under along neck edge ½ in. and tack to the inside.

KNITTED GAUNTLET GLOVES,

page 39

Directions are for 1 size which will fit sizes 6½, 7, and 7½.

Materials: Coats & Clark Red Heart 4-ply hand-knitting yarn: 6 oz. of any color; size 6 double-pointed needles, or size to obtain gauge given below.

Gauge: Over st st, 5 sts = 1 in.; 7 rnds = 1 in.

Directions: *Left glove:* Beg at cuff, cast on 72 sts. Divide sts among 3 needles, with 24 sts on each. Join, being careful not to twist sts. *Rnd 1:* * K 1, p 1. Rep from * around. Change to st st (k each rnd) until total length measures 3¼ in. *Dec rnd 1:* Dec 4 sts evenly spaced, k around—68 sts. Work even for 7 rnds.

Dec rnd 2: Being careful that decs are not in line with decs of previous dec rnd, k around, dec 4 sts evenly spaced. Work even for 7 rnds. Rep last 8 rnds twice more—56 sts.

Next dec rnd: * K 1, (k 2 tog) twice. Rep from * to last st, k 1—34 sts. *Next 4 rnds:* Work in k 1, p 1 ribbing. Work in st st for 7 rnds. Mark end of rnd.

Thumb gore: *Rnd 1:* K 16, place a marker on needle, inc 1 st in each of next 2 sts for thumb gore, place another marker on needle, k 16. *Rnd 2:* Sl markers, k around. *Rnd 3:* K to first marker, sl marker, inc 1 st in next st, k to 1 st before next marker, inc 1 st in next st, sl marker, k rem sts. Rep last 2 rnds alternately 3 times—12 sts bet markers.

Next rnd: K to first marker, remove marker, sl next 12 thumb gore sts to holder, remove next marker, cast on 2 sts, k 16—34 sts. Continuing in st st, work until length from the 2 cast-on sts is 2 in., or until glove, when tried on, reaches to base of little finger.

Index finger: *Rnd 1:* K 12, sl these sts to another holder and mark for palm section, k next 10 sts, cast on 2 sts, sl rem sts to another holder for back section, having point of holder facing finger. Divide the 12 sts among 3 needles for index finger. Work in st st until length of finger is 2½ in., or reaches to within ¼ in. of fingertip. *Last rnd:* * K 2 tog. Rep from * around. Leaving a 6-in. tail, break off. Thread a needle with this length and draw through rem sts. Draw tog and secure.

Middle finger: Sl next 4 sts from back section onto needle, sl the 4 corresponding sts from palm section onto another needle.

Rnd 1: Pick up and k 2 sts along base of previous finger bet back and palm sections, k next 4 sts, with another needle cast on 2 sts, k next 4 sts. Divide the 12 sts evenly among 3 needles and work in st st until length of finger is 2¾ in., or reaches to within ¼ in. of fingertip. Beg with last rnd, complete as for Index Finger.

Ring finger: Work as for Middle Finger until length is 2½ in., or reaches to within ¼ in. of fingertip. Complete as for Middle Finger.

Little finger: Sl sts from holder onto needles as for Middle Finger. *Rnd 1:* Pick up and k 3 sts along base of previous finger, k rem 8 sts. Work as for previous finger over the 11 sts until length is 2¼ in., or reaches to within ¼ in. of fingertip. Complete as for previous finger.

Thumb: Sl sts from holder onto 3 needles, pick up and k 2 sts along the 2 cast-on sts at base—14 st. Work as for previous finger until length is 2¼ in., or reaches to within ¼ in. of fingertip. Complete as for previous finger.

Right glove: Work as for Left Glove until Index Finger has been completed. Beg each finger on palm instead of back, complete as for Left Glove.

ARAN-PATTERN SWEATER WITH COWL NECK,

page 40

Directions are for size Small (8-10); changes for size Medium (12-14) and size Large (16) follow in parentheses. Bust = 31½-32½ (34-36, 38) in.

Materials: Coats & Clark Red Heart Super Sport Yarn (3-oz. balls): 5 (6, 7) balls no. 328 camel; sizes 5 and 7 knitting needles, or size to obtain gauge given below; size 7 double-pointed needles.

Gauge: With larger needles over diamond pat, 17 sts = 2¼ in.; 20 rows = 2¼ in.

Directions: *Back:* With smaller needles, cast on 108, (116, 124) sts. Work in k 2, p 2 ribbing for 2 (2½, 3) in., inc 3 sts evenly spaced on last row—111 (119, 127) sts. Change to larger needles and establish pat as follows: *Row 1:* K 6 (10, 12), p 2 for end panel, * place a marker on needle, (k 1, p 2, k 2, p 1, k 2, p 2, k 1) once for cable panel; place a marker on needle; (p 6, k 5, p 6) once for diamond panel; place a marker on needle; (k 1, p 2, k 2, p 1, k 2, p 2, k 1) once for cable panel; place a marker on needle; (p 2, k 13, p 2) once for center panel. Rep bet *'s once more, ending with (p 2, k 6 (10, 14)) once for end panel.

Row 2: P 6 (10, 14), k 2, * sl marker, p 1, k 2, p 5, k 2, p 1, sl marker, k 6, p 2, k 1 in row below, p 2, k 6, sl marker, p 1, k 2, p 5, k 2, p 1; sl marker, k 2, p 13, k 2. Rep bet *'s once, k 2, p 6 (10, 14). (Note: Sl markers every row.)

Row 3: K 2 (k 1 in row below, k 1) 2 [4, 6] times; p 2, * k 1, p 2; sl next 3 sts to cable needle and hold in back of work, k 2, p first st from cable needle, then k next 2 sts from cable needle—cable twist made; p 2, k 1, p 5; sl next p st on cable needle and hold in back of work, k 2, p the st from cable needle—p st moved to left; k 1; sl next 2 sts to cable needle and hold in front of work, p next p st, k the 2 sts from cable needle—p st moved to right; p 5, k 1, p 1, make cable twist over next 5 sts as before; p 2, k 1; p 2, (k 1, k 1 in row below) 6 times; k 1, p 2. Rep bet *'s once, ending with p 2 (k 1, k 1 in row below) 2 [4, 6] times; k 2.

Row 4: P 1, (k 1, p 1) 2 [4, 6] times; k 3, * p 1, k 2, p 5, k 2, p 1, k 5, p 2, k 1, k 1 in row below, k 1, p 2, k 5, p 1, k 2, p 5, k 2, p 1; k 3 (p 1, k 1) 6 times; k 2. Rep bet *'s once, ending with k 3, (p 1, k 1) 2 [4, 6] times; p 1.

Row 5: K 6 (10, 14), p 2; * k 1, p 1, k 2, p 1, k 2, p 2, k 1, p 4, move p st to left over next 3 sts as before, p 1, k 1, p 1, move p st to right over next 3 sts as before, p 4, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 13, p 2. Rep bet *'s once, ending with p 2, k 6 (10, 14).

Row 6: P 6 (10, 14), k 2; * p 1, k 2, p 5, k 2, p 1, k 4, p 2, k 2, k 1 in row below, k 2, p 2, k 4, p 1, k 2, p 5, k 2, p 1; k 2, p 13, k 2. Rep bet *'s once, ending with k 2, p 6 (10, 14).

Row 7: K 2, (k 1 in row below, k 1) 2 [4, 6] times; p 2, * k 1, p 2, k 2, p 1, k 2, p 2, k 1, p

3, move p st to left over next 3 sts as before, p 2, k 1, p 2, move p st to right over next 3 sts as before, p 3, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, (k 1, k 1 in row below) 6 times; k 1, p 2. Rep bet *'s once, ending with p 2, (k 1, k 1 in row below) 2 [4, 6] times; k 2.

Row 8: P 1, (k 1, p 1) 2 [4, 6] times; k 3, * p 1, k 2, p 5, k 2, p 1, k 3, p 2, k 3, k 1 in row below, k 3, p 2, k 3, p 1, k 2, p 5, k 2, p 1; k 2 (k 1, p 1) 6 times; k 3. Rep bet *'s once, ending with k 3, (p 1, k 1) 2 [4, 6] times; p 1.

Row 9: K 6 (10, 14), p 2, * k 1, p 2, k 2, p 1, k 2, p 2, k 1, p 2, move p st to left over next 3 sts as before, p 3, k 1, p 3, move p st to right over next 3 sts as before, p 2, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 13, p 2. Rep bet *'s once, p 2, k 6 (10, 14).

Row 10: P 6 (10, 14), k 2, * p 1, k 2, p 5, k 2, p 1, k 2, p 2, k 4, k 1 in row below, k 4, p 2, k 2, p 1, k 2, p 5, k 2, p 1; k 2, p 13, k 2. Rep bet *'s once, ending with k 2, p 6 (10, 14).

Row 11: K 2, (k 1 in row below, k 1) 2 [4, 6] times; p 2, * k 1, p 2, k 2, p 1, k 2, p 1, p 1, move p st to left over next 3 sts as before, p 4, k 1, p 4, move p st to right over next 3 sts as before, p 1, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, (k 1, k 1 in row below) 6 times; k 1, p 2. Rep bet *'s once, p 2, (k 1, k 1 in row below) 2 [4, 6] times; k 2.

Row 12: P 1, (k 1, p 1) 2 [4, 6] times; k 3, * p 1, k 2, p 5, k 2, p 1, k 1, p 2, k 5, k 1 in row below, k 5, p 2, k 1, p 1, k 2, p 5, k 2, p 1; k 3, (p 1, k 1) 6 times; k 2. Rep bet *'s once, ending with k 3 (p 1, k 1) 2 [4, 6] times; p 1.

Row 13: K 6 (10, 14), p 2, * k 1, p 2, make a cable twist, p 2, k 1, p 1, move p st to right over next 3 sts as before, p 4, k 1, p 4, move p st to left over next 3 sts, p 1, k 1, p 2, make cable twist, p 2, k 1; p 2, k 13, p 2. Rep bet *'s once, ending with p 2, k 6 (10, 14).

Row 14: P 6 (10, 14), k 2, * p 1, k 2, p 5, k 2, p 1, k 2, p 2, k 4, k 1 in row below, k 4, p 2, k 2, p 1, k 2, p 5, k 2, p 1; k 2, p 13, k 2. Rep bet *'s once, ending with k 2, p 6 (10, 14).

Row 15: K 2, (k 1 in row below, k 1) 2 [4, 6] times; p 2, * k 1, p 2, k 2, p 1, k 2, p 2, k 1, p 2, move p st to right over next 3 sts, p 3, k 1, p 3, move p st to left over next 3 sts, p 2, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2 (k 1, k 1 in row below) 6 times; k 1, p 2. Rep bet *'s once, ending with p 2, (k 1, k 1 in row below) 2 [4, 6] times; k 2.

Row 16: P 1, (k 1, p 1) 2 [4, 6] times; k 3, * p 1, k 2, p 5, k 2, p 1, k 3, p 2, k 3, k 1 in row below, k 3, p 2, k 3, p 1, k 2, p 5, k 2, p 1; k 3, (p 1, k 1) 6 times; k 2. Rep bet *'s once, ending with k 3, (p 1, k 1) 2 [4, 6] times; p 1.

Row 17: K 6 (10, 14), p 2, * k 1, p 2, k 2, p 1, k 2, p 2, k 1, p 3, move p st to right over next 3 sts as before, p 2, k 1, p 2, move p st to left over next 3 sts as before, p 3, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 13, p 2. Rep bet *'s once, ending with p 2, k 6 (10, 14).

Row 18: P 6 (10, 14), k 2, * p 1, k 2, p 5, k 2, p 1, k 4, p 2, k 2, k 1 in row below, k 2, p 2, k 4, p 1, k 2, p 5, k 2, p 1; k 2, p 13, k 2. Rep bet *'s once, k 2, p 6 (10, 14).

Row 19: K 2 (k 1 in row below, k 1) 2 [4, 6] times; p 2, * k 1, p 2, k 2, p 1, k 2, p 2, k 1, p 4, move p st to right over next 3 sts, p 1, k 1, p 1, move p st to left over next 3 sts, p 4, k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, (k 1, k 1 in row below) 6 times; k 1, p 2. Rep bet *'s once, ending with p 2, (k 1, k 1 in row below) 2 [4, 6] times; k 2.

Row 20: P 1, (k 1, p 1) 2 [4, 6] times; k 3, * p 1, k 2, p 5, k 2, p 1, k 5, p 2, k 1, k 1 in row below, k 1, p 2, k 5, p 1, k 2, p 5, k 2, p 1; k

INSTRUCTIONS *Continued*

3, (p 1, k 1) 6 times; k 2. Rep bet *s once, ending with k 3, (p 1, k 1) 2 [4, 6] times; p 1.

Rep Rows 1-20 for pat until Row 16 of 7th pat has been completed, ending with a wrong-side row.

Shoulder shaping: Keeping to pat, cast off 10 (11, 12) sts at beg of next 2 rows, and 9 (10, 11) sts at beg of following 4 rows. Sl rem 55 (57, 59) sts to holder for back of neck.

Front: Work same as for Back until Row 12 of 7th pat has been completed, ending with a wrong-side row.

Left neck and shoulder shaping: Row 1: Work in pat across first 47 (50, 54) sts, sl rem sts to holder; turn. Row 2: Cast off 7 (7, 6) sts at neck edge; complete row. Row 3: Work even. Row 4: Cast off 6 (6, 7) sts at neck edge; complete row. Row 5: Cast off 10 (11, 12) sts at armhole edge; complete row.

Row 6: Cast off 6 (6, 7) sts at neck edge; complete row. Row 7: Cast off 9 (10, 11) sts at armhole edge; complete row. Row 8: Work even. Cast off rem 9 (10, 11) sts.

Right neck and shoulder shaping: Leaving the center 17 (19, 19) sts on holder, sl rem 47 (50, 54) sts to larger needle. Join yarn at neck edge. Beg with Row 2, complete as for Left Neck and Shoulder Shaping.

Sleeves: Beg at lower edge with smaller needles, cast on 48 (52, 56) sts. Work in ribbing as for Back, inc 11 sts evenly spaced on last row—59 (63, 67) sts. Change to larger needles and establish pat as follows: Row 1: K 8 (10, 12), p 2 for end panel; place a marker on needle; k 1, p 2, k 2, p 1, k 2, p 2, k 1 for cable panel; place a marker on needle; p 6, k 5, p 6 for diamond panel; place a marker on needle; k 1, p 2, k 2, p 1, k 2, p 2, k 1 for cable panel; place a marker on needle; p 2, k 8 (10, 12) for end panel. (Note: Sl markers every row.)

Row 2: P 8 (10, 12), k 2; p 1, k 2, p 5, k 2, p 1; k 6, p 2, k 1 in row below, p 2, k 6, p 1, k 2, p 5, k 2, p 1; k 2, p 8 (10, 12).

Row 3: (K 1 in row below, k 1) 4 [5, 6] times; p 2; k 1, p 2, make cable twist same as for Back; p 2, k 1; p 5, move p st to left over next 3 sts, k 1, move p st to right over next 3 sts, p 5; k 1, p 2, make cable twist, p 2, k 1; p 2 (k 1, k 1 in row below) 4 [5, 6] times.

Row 4: P 1, (k 1, p 1) 3 [4, 5] times; k 3; p 1, k 2, p 5, k 2, p 1, k 5, p 2, k 1, k 1 in row below, k 1, p 2, k 5; p 1, k 2, p 5, k 2, p 1; k 3, (p 1, k 1) 3 [4, 5] times; p 1.

Row 5: K 8 (10, 12), p 2; k 1, p 2, k 2, p 1, k 2, p 2, p 1; k 4, move p st to left over next 3 sts, p 1, k 1, p 1, move p st to right over next 3 sts, p 4; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 8 (10, 12).

Row 6: P 8 (10, 12), k 2; p 1, k 2, p 5, k 2, p 1; k 4, p 2, k 2, k 1 in row below, k 2, p 2, k 4; p 1, k 2, p 5, k 2, p 1; k 2, p 8 (10, 12).

Row 7: (K 1 in row below, k 1) 4 [5, 6] times; p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 3, move p st to left over next 3 sts, p 2, k 1, p 2, move p st to right over next 3 sts, p 3; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2 (k 1, k 1 in row below) 4 [5, 6] times.

Row 8: P 1, (k 1, p 1) 3 [4, 5] times; k 3; p 1, k 2, p 5, k 2, p 1; k 3, p 2, k 3, k 1 in row below, k 3, p 2, k 3; p 1, k 2, p 5, k 2, p 1; k 3 (p 1, k 1) 3 [4, 5] times; p 1.

Row 9: K 8 (10, 12), p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, move p st to left over next 3

sts, p 3, k 1, p 3, move p st to right, p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 8 (10, 12).

Row 10: P 8 (10, 12), k 2; p 1, k 2, p 5, k 2, p 1; k 2, p 2, k 4, k 1 in row below, k 4, p 2, k 2; p 1, k 2, p 5, k 2, p 1; k 2, p 8 (10, 12).

Row 11: (K 1 in row below, k 1) 4 [5, 6] times; p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 1, move p st to left over next 3 sts, p 4, k 1, p 4, move p st to right over next 3 sts, p 1; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, (k 1, k 1 in row below) 3 [4, 5] times; k 2.

Row 12: P 1, (k 1, p 1) 3 [4, 5] times; k 3; p 1, k 2, p 5, k 2, p 1; k 1, p 2, k 5, k 1 in row below, k 5, p 2, k 1; p 1, k 2, p 5, k 2, p 1; k 3 (p 1, k 1) 3 [4, 5] times; p 1.

Row 13: K 8 (10, 12), p 2; k 1, p 2, make a cable twist, p 2, k 1; p 1, move p st to right over next 3 sts, p 4, k 1, p 4, move p st to left over next 3 sts, p 1; k 1, p 2, make a cable twist, p 2, k 1; p 2, k 8 (10, 12).

Row 14: P 8 (10, 12), k 2; p 1, k 2, p 5, k 2, p 1; k 2, p 2, k 4, k 1 in row below, k 4, p 2, k 2; p 1, k 2, p 5, k 2, p 1; k 2, p 8 (10, 12).

Row 15: (K 1 in row below, k 1) 4 [5, 6] times; p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, move p st right over next 3 sts, p 3, k 1, p 3, move p st to left over next 3 sts, p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, (k 1, k 1 in row below) 4 [5, 6] times.

Row 16: P 1, (k 1, p 1) 3 [4, 5] times; k 3; p 1, k 2, p 5, k 2, p 1; k 3, p 2, k 3, k 1 in row below, k 3, p 2, k 3; p 1, k 2, p 5, k 2, p 1; k 3, (p 1, k 1) 3 [4, 5] times; p 1.

Row 17: K 8 (10, 12), p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 3, move p st to right over next 3 sts, p 2, k 1, p 2, move p st to left over next 3 sts, p 3; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2, k 8 (10, 12).

Row 18: P 8 (10, 12), k 2; p 1, k 2, p 5, k 2, p 1; k 4, p 2, k 2, k 1 in row below, k 2, p 2, k 4; p 1, k 2, p 5, k 2, p 1; k 2, p 8 (10, 12).

Row 19: (K 1 in row below, k 1) 4 [5, 6] times; p 2; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 4, move p st to right over next 3 sts, p 1, k 1, p 1, move p st to left over next 3 sts, p 4; k 1, p 2, k 2, p 1, k 2, p 2, k 1; p 2 (k 1, k 1 in row below) 4 [5, 6] times.

Row 20: P 1, (k 1, p 1) 3 [4, 5] times; k 3; p 1, k 2, p 5, k 2, p 1; k 5, p 2, k 1, k 1 in row below, k 1, p 2, k 5; p 1, k 2, p 5, k 2, p 1, k 3, (p 1, k 1) 3 [4, 5] times; p 1.

Rep Rows 1-20 for pat, inc 1 st at each end on next row and every 10th row thereafter until there are 71 (77, 83) sts on needle, keeping inc sts to pat. Work even until total length measures 16 (16½, 17) in., ending with a wrong-side row. Cast off. Sew right shoulder seam.

Cowl neck: With smaller needles, pick up k 22 (24, 25) sts along neck edge to front holder, k the sts on holder, pick up and k 22 (24, 25) sts along neck edge to shoulder seam, k the sts on back holder—116 (124, 128) sts. Work in k 2, p 2 ribbing for 8 in. Cast off loosely in ribbing.

Sew left shoulder seam, then sew cowl neck seam, reversing seam over last 4 in. Place a marker on each side edge of Front and Back 6½ (7, 7½) in. down from shoulder seam. Beg at lower edge, sew side seams to markers. Sew sleeve seams; sew in sleeves.

OVERSIZE SLEEVELESS CARDIGAN,

page 40

Directions are for size 10; changes for sizes 12, 14, and 16 follow in parentheses. Bust =

32½ (34, 36, 38) in.

Materials: Philidar Sagittaire (50-g balls): 7 (7, 8, 9) balls no. 06 dark blue, 7 (7, 8, 9) balls no. 49 denim blue; sizes 6 and 8 knitting needles, or size to obtain gauge given below; set of size 6 double-pointed needles; scrap of lining fabric; 5 buttons.

Gauge: With double strands and larger needles over Stripe A or Stripe B, 16 sts = 4 in.; 29 rows = 4 in.

Directions: Note: Garment is worked with 2 strands held tog throughout.

Back: With smaller needles and 1 strand each of blue and purple held tog, cast on 78 (82, 86, 90) sts. Work in k 2, p 2 ribbing for 1¼ in. Change to larger needles and k across, making inc 1 (dec 1, inc 1, inc 1) at beg of row—79 (81, 87, 91) sts. Now work in stripe pat as follows:

Stripe A: Work even in garter st (k each row) for 10 rows.

Stripe B: K 1, (p 1, k 1) across on every row (seed st). Rep this row for a total of 9 rows, then k back across for Row 10 of Stripe B.

Continue working Stripes A and B alternately, making a total of 6 A-stripes and 5 B-stripes.

Armhole shaping and Stripe C: Rows 1-2: Working in st st (k 1 row, p 1 row), cast off 2 (2, 3, 3) sts at beg of next 2 rows—75 (77, 81, 85) sts. Row 3: Cast off 0 (1, 2, 2) sts, k 2 (2, 3, 5), * yo, sl 1, k 1, psso, k 3, k 2 tog, yo, k 1. Rep from * 9 times, ending with k 1 (2, 4, 6). Row 4: Cast off 0 (1, 2, 2) sts; p across. Row 5: Cast off 0 (0, 1, 2, 2) sts, k 2 (2, 2, 3), * k 1, yo, sl 1, k 1, psso, k 1, k 2 tog, yo, k 2. Rep from * 9 times, ending with k 1 (1, 2, 4).

Row 6: Cast off 0 (0, 1, 2) sts; p across. Row 7: Cast off 0 (0, 0, 1) st, k 2, * k 2, yo, sl 1, k 2 tog, psso, yo, k 3. Rep from * across 9 times, ending with k 1 (1, 1, 2).

Row 8: Cast off 0 (0, 0, 1) st; p across—75 sts for all sizes. After finishing these 8 rows for Stripe C, work another A-stripe of 10 garter st rows.

2nd Stripe C: K 2 at beg of each odd-numbered row, then work across with pat reps for appropriate row, k 1 at end. P across on all even-numbered rows. Make a total of 3 C-stripes, with Stripe A bet. After 3rd C-stripe work in garter st until total length measures 25¼, (25¼, 26¼, 26¼) in.

Neck and shoulder shaping: Row 1: K 33 (33, 33, 32), cast off center 9 (9, 9, 11) sts, k 33 (33, 33, 32). Keep all rem sts on needle and work each shoulder separately.

Row 2: Cast off 7 (7, 7, 6) sts at shoulder, k 26. Row 3: Cast off 6 sts at neck, k 20. Row 4: Cast off 7 sts at shoulder, k 13. Row 5: Cast off 6 sts, k 7. Cast off rem 7 sts.

Pocket linings (make 2): With larger needles and 2 strands held tog, cast on 24 sts. Work in st st for 4 in. Sl sts to holder.

Right front: With smaller needles and 1 strand of blue and 1 strand of purple held tog, cast on 37 (39, 41, 43) sts. Work in k 2, p 2 ribbing for 1¼ in. Change to larger needles and k across.

First 3 stripes: Make 2 A-stripes with 1 B-stripe bet as for Back.

Pocket: With right side facing at beg of next B-stripe, work 9 (10, 11, 12) sts in pat. Sl next 24 sts to holder, then continue in pat and work across 24 sts of pocket lining; complete row. Continue alternating A- and B-stripes as for Back.

Neck shaping: At beg of 5th A-stripe with

right side facing, k 2 tog at beg of row for dec. K 5 rows more in garter st. *Row 7:* K 2 tog at beg of row; k across. K rem 3 rows of Stripe A. Dec 1 st at neck edge on 3rd and 9th rows of next B-stripe, and at beg of 5th row of the 6th A-stripe—33 (35, 37, 39) sts.

Armhole shaping and Stripe C: *Row 1:* K 2 tog, k across. *Row 2:* Cast off 2 (3, 3, 3) sts at beg of row, p across. *Row 3:* K 1, k 2 tog, yo, k 1, (yo, sl 1, k 1, psso, k 3, k 2 tog, yo, k 1) 3 times; k 2 (3, 5, 7). *Row 4:* Cast off 1 (1, 2, 3) sts at beg of row, p across.

Row 5: K 2 tog, yo, k 2, (k 1, yo, sl 1, k 1, psso, k 1, k 2 tog, yo, k 2) 3 times; k 1 (2, 3, 4). *Row 6:* Cast off 0 (1, 1, 2) sts at beg of row, p across. *Row 7:* K 2 tog, k 2 (k 2, yo, sl 1, k 2 tog, psso, yo, k 3) 3 times; k 1 (1, 2, 2). *Row 8:* Cast off 0 (0, 1, 1) st at beg of row, p across—29 sts all sizes.

Continuing to alternate Stripes A and C as for Back, make dec at neck edge every 6th row until 21 sts rem for all sizes. Work even in garter st until length of Front equals that of Back, then cast off 7 sts at shoulder edge on alternate rows 3 times.

Pocket finishing: Sl 24 sts from holder to smaller needles. Work in k 2, p 2 ribbing, inc 4 sts evenly spaced across first row—28 sts. Work even in ribbing for 1½ in. Cast off.

Left front: Work same as for Right Front, reversing shapings of neck and armhole and position of eyelets in Stripe C.

Neck and front border: With smaller needles and 1 strand of each color held tog, cast on 8 sts. Work in garter st for ¾ in. Make vertical buttonhole as follows: Work 4 rows on the first 4 sts from right edge, then with another thread work 4 rows on rem 4 sts, then continue on all sts up to next buttonhole. Make 4 more buttonholes in the same manner spaced ¾ in. apart. Then continue working even until total length of border measures 62½ (62½, 63, 64½) in., slightly stretched.

Finishing: Sew side and shoulder seams. With smaller double-pointed needles, pick up and k 74 (76, 84, 92) sts around armhole. Work in garter st (k 1 rnd, p 1 rnd) for 1½ in. Cast off.

Sew front and neck border to sweater. Cut and sew fabric pocket linings to knitted ones. Tack down pocket borders at side edges. Sew on buttons.

KNITTED COAT,

page 41

Directions are for size Small (12); changes for size Medium (14) and size Large (16) follow in parentheses. Bust = 34 (36, 38) in.

Materials: Phildar Kadischa (50-g balls): 30 (32, 34) balls beige; sizes 8 and 9 knitting needles, or size to obtain gauge given below; 5 buttons.

Gauge: With larger needles over seed st, 14 sts = 4 in.; 24 rows = 4 in.

Directions: *Back:* With larger needles cast on 79 (83, 87) sts. Establish seed st by working p 1, k 1 across, ending with p 1. Continue to work in seed st (k the p sts and p the k sts) until total length measures 27½ in. Mark end of last row for beg of armholes. Then work 6 rows of garter st (3 ridges each side).

Now work yoke in Fancy Pat St as follows, and inc 5 sts evenly spaced across first row—84 (88, 92) sts. *Fancy Pat St:* (Note: To make T2R, sk first st on left-hand

needle, k the 2nd st, but do not sl from needle, k first st skipped, sl both sts off needle.)

Row 1: K 0 (1, 1), make T2R 0 (0, 1) times, p 0 (2, 2), * k 5, p 2, T2R, p 2. Rep from * 7 times, ending with k 5, p 0 (2, 2), make T2R 0 (0, 1) times, k 0 (1, 1). *Row 2:* K 0 (0, 1), p 0 (0, 2), k 0 (3, 2), p 1, k 3, p 1, * k 2, p 2, k 2, p 1, k 3, p 1. Rep from * 7 times, ending with k 0 (3, 2), p 0 (0, 2), k 0 (0, 1). Rep Rows 1-2 until total length measures 37½ (37½, 38½) in.

Shoulder and neck shaping: Continue to work in pat as established and cast off as follows: *For size Small only:* Cast off 5 sts at beg of next 6 rows and then 6 sts at beg of next 4 rows. *For size Medium only:* Cast off 5 sts at beg of next 2 rows and then 6 sts at beg of next 4 rows. *For size Large only:* Cast off 6 sts at beg of next 10 rows.

All sizes: At the same time, when total length measures 38¼ (38½, 39) in., shape neck: Cast off center 12 sts and continue working each side separately, casting off at neck edge on alternate rows 5 sts once and then 4 sts once for sizes Small and Medium. Cast off 5 sts twice for size Large. Work the other side to correspond, reversing shapings.

Pocket linings (make 2): With larger needles cast on 21 sts and work in seed st, beg each row with k 1. Work even for 4 in. Sl sts to holder.

Right front: With larger needles cast on 37 (39, 41) sts and work in seed st, beg rows with p 1, until total length measures 15 in., ending with a wrong-side row. **Pocket opening:** With right side facing, work 8 sts in pat, sl next 21 sts to holder, work across 21 sts of pocket lining; complete row. Continue in seed st until total length measures 27½ in. Mark each end of last row for armholes.

With right side facing, work 6 rows in garter st. Now establish Fancy Pat St as follows, inc 3 sts evenly spaced across first row—39 (42, 44) sts. *Fancy pat st:* *Row 1:* K 1, (k 5, p 2, T2R, p 2) 3 times; k 5, p 0 (2, 2), make T2R 0 (0, 1) times, k 0 (1, 1). *Row 2:* K 0 (0, 1), p 0 (0, 2), k 0 (3, 2), p 1, k 3, p 1, (k 2, p 2, k 2, p 1, k 3, p 1) 3 times; k 1. Rep Rows 1-2 until total length measures 36 (36¼, 36½) in.

Neck and shoulder shaping: To shape neck, cast off at right edge only on alternate rows as follows: *For sizes Small and Medium only:* 4 sts once, then 2 sts 3 times, then 1 st twice. *For size Large only:* 4 sts once, then 2 sts 3 times and then 1 st 3 times. At the same time, when work measures 37¼ (38¼, 38½) in., shape shoulders by casting off at armhole on every other row: *For size Small:* 5 sts 3 times and then 6 sts twice. *For size Medium:* 6 sts 5 times. *For size Large:* 7 sts once, 6 sts 4 times.

Pocket finishing: Sl 21 sts from holder to smaller needle. Cast on 1 st at each end and work in garter st for 2 in. Cast off loosely.

Left front: Work to correspond to Right Front, reversing pocket opening, and order of pat sts in yoke.

Front borders: With smaller needles cast on 8 sts and work in garter st for 38½ in. Cast off. Make a 2nd border in same way, beg vertical buttonhole 15¼ in. in from beg as follows: Work 5 rows back and forth over first 4 sts, break thread; attach yarn at center and work 5 rows over rem 4 sts. Continue on all 8 sts up to next buttonhole. Make 4

more buttonholes 30 rows apart.

Neck border: With smaller needles cast on 81 (81, 86) sts and work 5 rows in garter st. *Row 6:* Dec 14 sts across row as follows: *For sizes Small and Medium only:* K 7, k 2 tog, (k 3, k 2 tog) across to last 7 sts, k 7. *For size Large only:* K 3, k 2 tog, (k 4, k 2 tog) across, ending with k 3. *All sizes:* Continue in garter st for a total of 17 rows, dec 14 sts evenly spaced on Row 10 and again on Row 14—39 (39, 44) sts rem. *Row 18:* Drop thread. Using similar weight yarn in another color, work a few more rows in st st, sl sts to holder. These extra sts will be removed after collar is sewn to coat.

Sleeves: With smaller needles cast on 32 (34, 36) sts and work in k 1, p 1 ribbing for 2½ in. Change to larger needles and work in seed st, inc 19 sts evenly spaced across first row—51 (53, 55) sts. Continue in seed st, inc 1 st at both ends of every 8th row 11 times in all for all sizes—73, (75, 77) sts. At the same time, when work measures 15 in. past beg of seed st, work in garter st for 6 rows. Drop thread. Using similar weight yarn in another color, work a few more rows in st st, sl sts to holder. These extra sts will be removed after sleeves are sewn to armhole.

Finishing: Sew shoulder seams. Sew sleeves to armholes on right side, backstitching lp by lp along last main color row of sleeve. Remove extra color rows. Sew side and sleeve seams. Sew border around neck in same manner as sleeves. Sew on front borders. Make buttonhole st around buttonholes. Sew on buttons.

MAN'S TEXTURED PULLOVER

page 42

Directions are for size Small; changes for size Medium and size Large follow in parentheses. Chest = 36-38 (40-42, 44-46) in.

Materials: Scheepjeswol Tweed (50-g balls): 15 (17, 20) balls no. 5902 green; size 9 knitting needles, or size to obtain gauge given below.

Gauge: Over pat st, 15 sts = 4 in.

Directions: *Back:* Cast on 76 (82, 88) sts. Work in k 1, p 1 ribbing for 13 rows, inc 1 st on last row—77 (83, 89) sts. Now established pat as follows: *Row 1:* K. *Row 2:* P. *Row 3:* K 1, * p 3, k 3. Rep from * across, ending with p 3, k 1. *Row 4:* P 2, * k 1, p 5. Rep from * across, ending with k 1, p 2. *Row 5:* K. *Row 6:* P. *Row 7:* K 4, * p 3, k 3. Rep from * across, ending with p 3, k 4. *Row 8:* * P 5, k 1. Rep from * across, ending with p 5. Rep Rows 1-8 until total length measures 16 in., or desired length to underarm.

Armhole shaping: Cast off 3 sts at beg of next 2 rows. Then dec 1 st at each edge every other row 3 times—65 (71, 77) sts. Work in pat as established until length past beg of armholes measures 6½ (7½, 8) in. Work in k 1, p 1 ribbing until length past beg of armholes measures 8 (9, 9½) in.

Shoulder shaping: Cast off 8 sts at beg of next 2 rows. Cast off rem sts in ribbing.

Front: Work same as for Back.

Sleeves: Cast on 34 (40, 46) sts. Work in k 1, p 1 ribbing for 13 rows, inc 1 st on last row—35 (41, 47) sts. Now establish pat as follows: *Row 1:* K. *Row 2:* P. *Row 3:* K 4, * p 3, k 3. Rep from * across, ending with p 3, k 4. *Row 4:* P 5, * k 1, p 5. Rep from * across. *Row 5:* K. *Row 6:* P. *Row 7:* K 1, * p 3, k 3. Rep from * across, ending with p 3, k 1. *Row*

INSTRUCTIONS *Continued*

8: P 2, * k 1, p 5. Rep from * across, ending with k 1, p 2. Continue in pat as established, inc 1 st at each end of every 8th row until there are 55 (59, 65) sts on needle. Work even until sleeve measures 19 (20, 21) in., or desired length to underarm.

Top shaping: Cast off 3 sts at beg of next 2 rows. Then dec 1 st at each end of every other row 15 (17, 18) times. Cast off 4 sts at beg of next 4 rows. Cast off rem sts.

Finishing: Sew shoulder seams, working from armhole edge to neck, and leaving a neck opening large enough to fit over head.

Sew side and sleeve seams. Set in sleeves.

WOMAN'S TEXTURED PULLOVER,

pages 42-43

Directions are for size Small (8-10); changes for size Medium (12-14) and size Large (16) follow in parentheses. Bust = 30-32 (34-36, 38) in.

Materials: Scheepjeswol Tweed (50-g balls); 14 (15, 17) balls no. 5901 natural; size 9 knitting needles, or size to obtain gauge given below; size 8 double-pointed needles.

Gauge: Over pat st, 7 sts = 2 in.

Directions: **Back:** Cast on 58 (66, 70) sts. Work in k 1, p 1 ribbing for 13 rows, inc 1 st on last row—59 (67, 71) sts. Now establish pat as follows: **Row 1:** P 7 (6, 8), * (k 1, p 1) twice; k 1, p 5. Rep from * across, ending with (k 1, p 1) twice; k 1, p 7 (6, 8). **Row 2:** K 8 (7, 9), p 1, k 1, p 1, * k 7, p 1, k 1, p 1. Rep from * across, ending with k 8 (7, 9). Rep Rows 1-2 until total length measures 15½ in., or desired length to underarm.

Armhole shaping: Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every other row until 15 sts rem. Sl sts to holder.

Front: Work same as for Back until total length measures 14 in. **Neck shaping:** Work across first 29 (33, 35) sts, sl center st to safety pin; complete row. Attach a 2nd ball of yarn at neck edge and, working both sides at the same time, dec 1 st each side of neck edge every other row 7 times, and at the same time work armhole decs as for Back until 1 st rem each side. Fasten off.

Sleeves: Cast on 36 sts. Work in k 1, p 1 ribbing for 13 rows, inc 1 st on last row—37 sts. Now establish pat as follows: **Row 1:** P 1, * (k 1, p 1) twice; k 1, p 5. Rep from * across, ending with (k 1, p 1) 3 times. **Row 2:** P 1, (k 1, p 1) twice, k 7, * p 1, k 1, p 1, k 7. Rep from * once, ending with (p 1, k 1) twice; p 1. Rep Rows 1-2, inc 1 st each end of every 6th row until there are 51 (55, 57) sts on needle, and keeping inc sts at each side in seed st. Work even until total length measures 18¼ (18¼, 19) in., or desired length to underarm.

Top shaping: Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every 4th row 0 (1, 3) times. Dec 1 st at each end of every other row until 5 sts rem. Sl rem 5 sts to holder.

Neckband: Sew sleeves to front and back along raglan edge. With double-pointed needles and with right side facing, pick up and k the 5 sts from right sleeve, the 15 sts from back holder, 5 st from left sleeve, 27 sts along right neck edge, 1 st from center safety pin, 27 sts along left neck edge—80 sts. Work in k 1, p 1 ribbing for 5 rows. Cast

off in ribbing. Sew sleeve and side seams.

KNITTED DRESS,

pages 44-45

Directions are for size Small; changes for size Medium and size Large follow in parentheses. Bust = 34 (36, 38) in.

Materials: Lane Borgosesia Hilton (50-g balls): 16 (17, 18) balls no. 1161 maroon; sizes 5 and 8 knitting needles, or size to obtain gauge given below; shoulder pads.

Gauge: With 2 strands of yarn held tog over larger needles and pat st, 9 sts = 2 in.

Directions: **Pat st:** **Row 1:** * K 1, p 1. Rep from * across. **Row 2:** K the k sts and p the p sts. **Row 3:** * P 1, k 1. Rep from * across. **Row 4:** P the p sts and k the k sts. Rep these 4 rows for pat.

Note: Yarn is held double throughout.

Back: With larger needles cast on 82 (86, 90) sts. Work in k 1, p 1 ribbing for 2 in. Change to pat st and work even until total length measures 34 in.

Armhole shaping: Cast off 9 (11, 13) sts at beg of next 2 rows. Work even until length past beg of armholes measures 8 in.

Shoulder shaping: Cast off 5 sts at beg of next 4 rows, then 4 sts at beg of next 4 rows—28 sts. Cast off rem sts for back of neck.

Front: Work same as for Back until length past beg of armholes measures 5 in. **Divide for neck:** Work across first 24 sts, sl center 16 sts to a holder, attach a 2nd ball of yarn and work across rem 24 sts. Working both sides at once, dec 1 st each neck edge

every other row 6 times—18 sts each side. Work even until length past beg of armholes equals that of Back. Work shoulder shaping as for Back.

Sleeves: With smaller needles cast on 36 (38, 40) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and pat st, inc 14 sts evenly spaced across first row—50 (52, 54) sts. Continue in pat st, inc 1 st each side every 2¼ in. 7 times—64 (66, 70) sts. Work even until total length measures 23 in.

Top shaping: Cast off 3 sts at beg of every row for 10 rows, then 4 sts at beg of every row for 6 rows. Cast off rem sts.

Neckband: Sew 1 shoulder seam. With smaller needles, pick up and k evenly around neckline and from holders. Work in k 1, p 1 ribbing for 1 in. Cast off in ribbing. Sew rem shoulder seam and neckband seam.

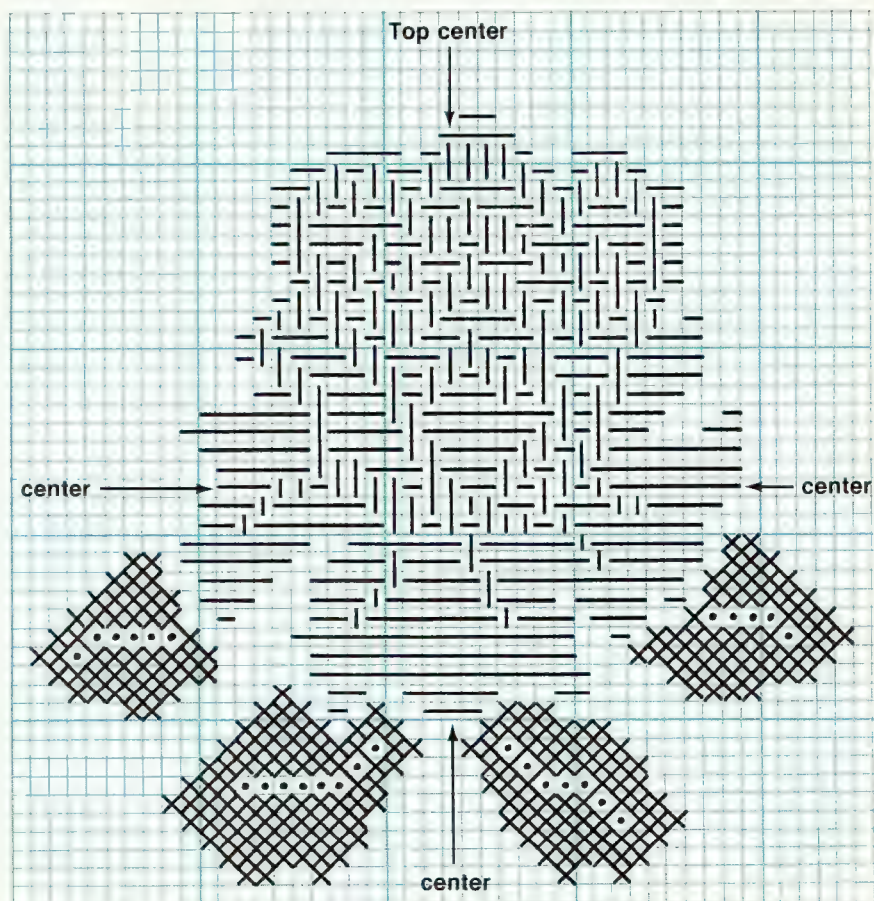
Finishing: Sew side seams. Sew sleeve seam, leaving 2 (2½, 2¾) in. free at upper edge. Sew in sleeve, sewing the open section of underarm seam to the cast-off sts of underarm. Tack in shoulder pads.

PULLOVER WITH ROSE MOTIF,

pages 46-47

Directions are for size 8; changes for sizes 10, 12, 14, 16, and 18 follow in parentheses. Bust = 32 (34, 36, 38, 40, 42) in.

Materials: Brunswick Pomfret Sport Yarn (50-g balls): 7 (7, 8, 8, 9, 9) balls no. 562 oxford heather; Brunsana Persian Yarn (10-yd. mini-skeins): 1 each no. 84 deep pink,



COLOR KEY

■ Deep pink
□ Dark pink

■ Beetle green
X Deep spruce

1 Square = 1 Stitch

no. 112 deep spruce, no. 170 beetle green, and no. 174 dark pink; sizes 3 and 5 knitting needles, or size to obtain gauge given below; size 3 circular needle or set of double-pointed needles; yarn needle.

Gauge: With larger needles over st st, 6 sts = 1 in.; 15 rows = 2 in.

Directions: *Back:* With oxford heather and smaller needles cast on 94 (100, 106, 112, 118, 124) sts. Work in k 1, p 1 ribbing for 2 in., inc 2 sts evenly spaced on last row—96 (102, 108, 114, 120, 126) sts. Change to larger needles and st st. Work even until total length measures 15 in., or desired length to underarm, ending with a wrong-side row.

Armhole shaping: Cast off 4 sts at beg of next 2 rows. Dec 1 st each end of every other row 5 times—78 (84, 90, 96, 102, 108) sts. Work even until length past beg of armholes measures 6¾ (7, 7¼, 7½, 8¼, 8¾) in.

Shoulder shaping: Cast off 8 (10, 10, 10, 12) sts at beg of next 2 rows. Cast off 9 (9, 10, 11, 12, 12) sts at beg of next 4 rows—26 (28, 30, 32, 34, 36) sts. Sl rem sts to holder for back of neck.

Front: With smaller needles and oxford heather, cast on 96 (100, 106, 112, 118, 124) sts. Work in k 1, p 1 ribbing for 2 in., inc 3 sts evenly spaced on last row—99 (103, 109, 115, 121, 127) sts. Change to larger needles and st st. Work even until total length equals that of Back to underarm, ending with a wrong-side row.

Armhole shaping: Cast off 4 sts at beg of next 2 rows. Dec 1 st each end of every other row 5 times—81 (85, 91, 97, 103, 109) sts. Work even until length past beg of armholes measures 3¾ (4, 4¼, 4½, 5¼, 5¾) in., ending with a right-side row.

Neck shaping: P across first 35 (37, 39, 41, 43, 45) sts, sl next 11 (11, 13, 15, 17, 19) sts to holder for front neck, join a 2nd ball of yarn; complete row. Working both sides separately, cast off 3 sts at each neck edge 3 times—26 (28, 30, 32, 34, 36) sts each side. Work even until length past beg of armholes equals that of Back.

Shoulder shaping: Cast off 8 (10, 10, 10, 12) sts at each armhole edge. Cast off 9 (9, 10, 11, 12, 12) sts at armhole edge twice.

Sleeves: With smaller needles and oxford heather, cast on 52 (56, 60, 62, 64, 68) sts. Work in k 1, p 1 ribbing for 2 in., inc 10 sts evenly spaced on last row—62 (66, 70, 72, 74, 78) sts. Change to larger needles and st st. Work even for 1 in. Inc 1 st each end of next row and every 1 in. thereafter until there are 84 (88, 92, 94, 96, 100) sts. Work even until total length measures 16¾ (17, 17½, 17¾, 18, 18¼) in., or desired length to underarm, ending with a wrong-side row.

Top shaping: Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end every other row until length past beg of top shaping measures 2½ (2¾, 3, 3¼, 3½) in. Cast off 3 sts at beg of next 8 rows. Cast off rem sts.

Embroidery: Complete embroidery before assembling garment. Refer to chart, *opposite*, and note horizontal and vertical centers of design. Mark position of embroidery, placing top of motif 2¼ in. down from center of neck opening. Embroider with duplicate stitch using 2 strands of Persian yarn in colors indicated.

Finishing: Sew shoulder seams with backstitch. Pin sleeves in place, easing

fullness away from shoulder, and setting sleeve cap farther in if necessary. Sew sleeves in place. Sew side and sleeve seams.

Neckband: With circular needle or set of double-pointed needles, and beg at right shoulder, pick up and k 88 (92, 96, 100, 104, 104) sts evenly around neck opening, including sts from holder. Work in k 1, p 1 ribbing for 1 in. Cast off loosely in ribbing.

GIRL'S STRIPED PULLOVER,

pages 48-49

Directions are for size 6; changes for sizes 8, 10, 12, and 14 follow in parentheses.

Materials: Pingouin Laine et Mohair (50-g balls): 5 (5, 6, 6, 7) balls no. 06 fuchsia, 1 ball each of no. 02 royal blue, no. 13 olive green, no. 08 red, and no. 09 yellow; sizes 2 and 4 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles over st st, 23 sts = 4 in.; 30 rows = 4 in.

Directions: *Back:* With blue and smaller needles, cast on 80 (86, 92, 98, 102) sts. Work in k 1, p 1 ribbing for 3 rows. Change to fuchsia and continue in ribbing for 2½ (2½, 2¾, 2¾, 2¾) in. Change to larger needles and reverse st st. Work even in reverse st until total length measures 10½ (11¼, 12½, 13¼, 14¼) in. Now work four 8 (8, 8, 10, 10) row stripes in the following color sequence: blue, olive green, red, and yellow, and at the same time, when work measures 11¾ (12½, 13¾, 14½, 15½) in., shape armholes. *Armhole shaping:* Cast off 4 (4, 5, 5, 5) sts at beg of next 2 rows, 2 sts at beg of next 4 rows and 1 st at beg of next 2 (4, 4, 6, 6) rows—62 (66, 70, 74, 78) sts. Work even until total length measures 16¼ (18, 19¼, 20¼, 21¼) in., ending with a p row.

Shoulder shaping: *Row 1:* Cast off 6 (6, 6, 6, 7) sts at beg of row, cast off center 20 (20, 24, 24, 26) sts; complete row. *Row 2:* Cast off 6 (6, 6, 6, 7) sts at beg of row; complete row. *Row 3:* Cast off 5 (6, 6, 7, 7) sts at beg of row, cast off 5 sts at each neck edge. *Rows 4-6:* Cast off 5 (6, 6, 7, 7) sts at beg of row. Fasten off.

Front: Work same as for Back until total length measures 15½ (16, 17¼, 19, 19¾) in. *Neck shaping:* Cast off center 10 (10, 14, 14, 16) sts. Join a 2nd ball of yarn to other shoulder and work separately. On each k row cast off 2 sts 4 times at neck edge, and 1 st twice. When total length measures 16¾ (18, 19¼, 20¼, 21¼) in., work shoulder shaping as for Back.

Sleeves: With blue and smaller needles, cast on 48 (50, 52, 54, 58) sts and work in k 1, p 1 ribbing for 3 rows. Change to fuchsia and work in ribbing as established for 2½ (2½, 2¾, 2¾, 2¾) in. Change to larger needles and reverse st st, inc 1 st at each edge every 6th row 11 times—70 (72, 74, 76, 80) sts. Work even in reverse st until work measures 11 (11¼, 12½, 13½, 13¾) in. Now work 4 stripes as before. Complete sleeve in fuchsia, and at the same time, when work measures 12¼ (13, 13¾, 13¾, 14¼) in., shape armholes.

Armhole shaping: Cast off 3 sts at beg of next 2 rows, 2 sts at beg of next 4 rows, * 1 st at beg of next 2 rows, 2 sts at beg of next 2 rows. Rep from * 5 (5, 6, 6, 7) times. Then cast off 3 sts at beg of next 2 rows, 4 sts at beg of next 2 rows. Cast off rem sts.

Finishing: Sew right shoulder seam. *Neck border:* With fuchsia and smaller needles,

pick up and k 60 (62, 64, 64, 66) sts around front neck edge and 44 (46, 48, 48, 50) sts around back neck edge. Work in k 1, p 1 ribbing for 1 in. Cast off loosely.

Sew shoulder seam and neck border seam. Sew in sleeves. Sew side and sleeve seams. Fold neck ribbing to inside; blind-stitch to neckline.

BOY'S STRIPED PULLOVER,

page 49

Directions are for child's 8; changes for size 10 and size 12 follow in parentheses. Chest = 24 (26, 28) in.

Materials: Knitting worsted in the following amounts and colors: 4 oz. each of green and brown, 2 oz. each of pink and peach; size 10 twenty-four-in. circular needle, or size to obtain gauge given below; size 10 standard needles or size 10 sixteen-in. circular needle.

Gauge: Over st st, 8 sts = 2 in.; 11 rows = 2 in.

Directions: *Note:* Sweater is worked in 1 piece from bottom edge to underarm; sleeves are worked separately and added at yoke. When changing colors, always twist new color around yarn in use to prevent making holes.

Body: With longer circular needle and brown, cast on 92 (100, 108) sts. Join, being careful not to twist sts, and work in k 2, p 2 ribbing for 8 rnds. Change to st st (k every rnd) and establish pat as follows: *Rnd 1:* With brown, k. *Rnd 2:* With pink, k. *Rnd 3:* With brown, k. *Rnd 4:* With peach, k. Rep Rnds 1-4 until total length measures 10 (11, 12) in., or desired length to underarm, ending with Rnd 1. Circumference of work should measure about 24 (26, 28) in.

Armhole shaping and back: Join green. *Row 1:* K 1, k 2 tog, sl 1, k 38 (40, 46), sl 1, k 2 tog, k 1; turn—44 (48, 52) sts. *Row 2:* P back across row; turn. *Row 3:* K 1, k 2 tog, sl 1, k 36 (40, 44), sl 1, k 2 tog, k 1; turn—42 (46, 50) sts. *Row 4:* P across. Break yarn.

Front: Join green at beg of rem 46 (50, 54) sts and rep last 4 rows of Front. Set work aside.

Sleeves: With green and straight needles (or shorter circular needle), cast on 34 (38, 42) sts. Working back and forth in rows, work k 2, p 2 ribbing for 9 (11, 12) rows. Join brown and work in ribbing as established for 9 (11, 12) rows more. Now establish stripe pat in st st as follows: 9 (11, 12) rows peach, 9 (11, 12) rows brown, 9 (11, 12) rows pink, 9 (11, 12) rows brown; and at the same time, inc 4 sts evenly spaced in first peach row and 1 st each end of every 9th (11th, 12th) row until there are 42 (46, 50) sts on needle. Work in pat until total length measures 12 (14, 15) in., or desired length to underarm. Join green and work 4 rows of yoke dec as for Body. Sl sts to holder.

Make another sleeve similarly.

Joining: Sl sts from each sleeve to longer circular needle, placing each sleeve bet body sections.

Yoke: Join work and work circular, working even the next 0 (4, 6) rnds, then working raglan decs as before every other rnd. (*Note:* When convenient, move work to shorter circular needle.) Continue decs (8 sts every other rnd) until 46 (56, 56) sts rem. Join brown and work in k 2, p 2 ribbing for 7 rnds. Cast off loosely.

Sew sleeves and underarm seams.

INSTRUCTIONS *Continued*

VINE-PATTERN PULLOVER,

page 50

Directions are for size Small (6-8); changes for size Medium (10-12) and size Large (14-16) follow in parentheses. Bust = 34 (36, 38) in.

Materials: Bernat Blarneyspun (2-oz. skeins): 12 (13, 15) skeins no. 7921 claret heather; sizes 6 and 10 knitting needles, or size to obtain gauge given below; 24-in.-long size 6 circular needle; cable needle.

Gauge: With larger needles over pat st, 4 sts = 1 in.

Directions: *Vine pat* (worked over a multiple of 11 sts): Row 1 and all other odd-numbered rows: P across. Row 2: K 1, sl next st to cable needle and hold in front of work, k next st, k st from cable needle—left twist (LT) made; k 2, sl next st to cable needle and hold in back of work, k next st, k st from cable needle—right twist (RT) made; k 4. Row 4: K 2, LT, RT, k 5. Row 6: K 3. LT, k 4: k into front, back, front, back, and front of next st, turn and p these 5 sts; turn and sl 2nd, 3rd, 4th, and 5th sts over first st; sl st back onto right-hand needle and p st tightly through back lp; sl st back onto right-hand needle—popcorn (pc) made; k 1. Row 8: K 4, LT, k 2, RT, k 1. Row 10: K 5, LT, RT, k 2. Row 12: K 1, pc, k 4, RT, k 3. Rep Rows 1-12 for pat st.

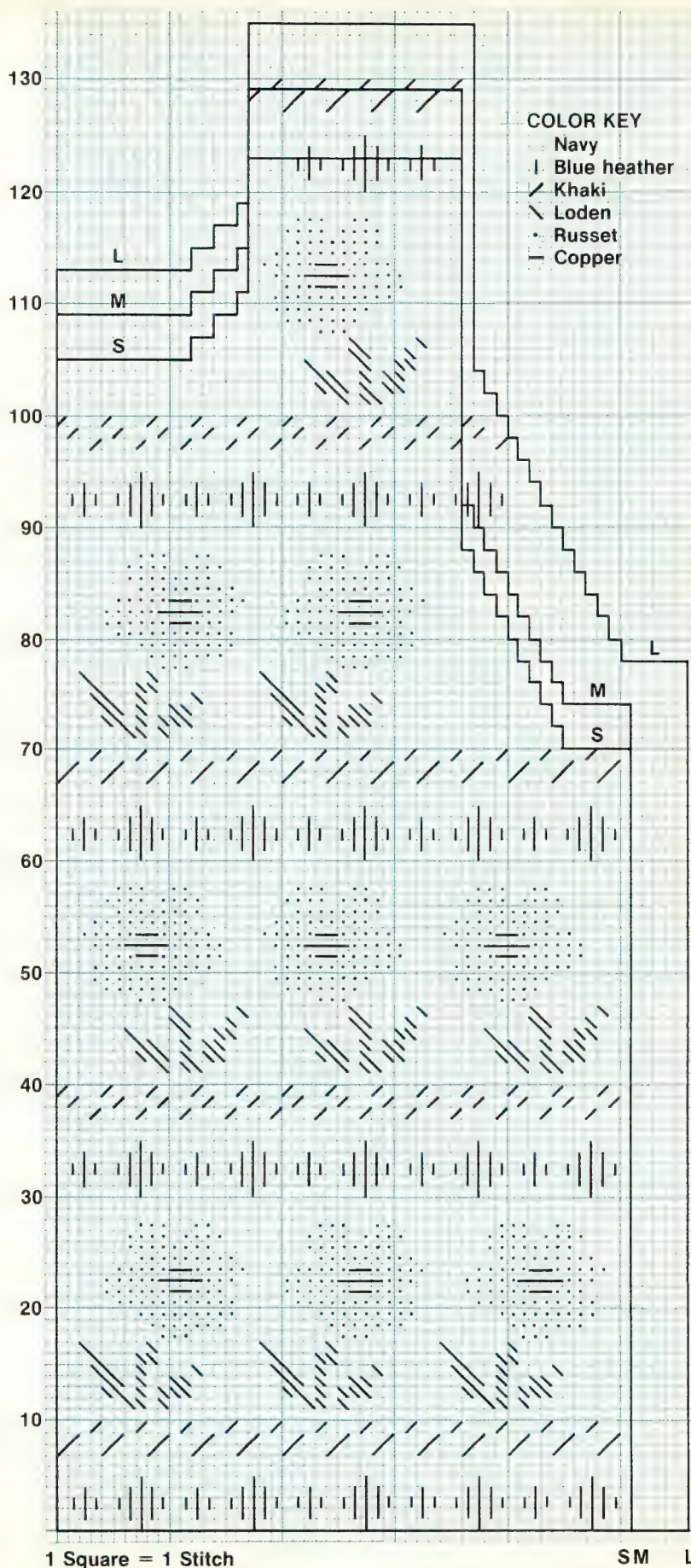
Back: With smaller needles, cast on 64 (67, 70) sts. Work in twisted ribbing (k 1 through back lp, p 1) for 3½ in., inc 5 (6, 7) sts evenly spaced across last row—69 (73, 77) sts. Change to larger needles. Now establish pat as follows: Row 1 and all odd-numbered rows: P. Row 2 and all even-numbered rows: K 7 (9, 11), rep appropriate row of vine pat 5 times across to last 7 (9, 11) sts, k 7 (9, 11). Work even in pat until total length measures 13½ (13½, 14) in.

Armhole shaping: Cast off 4 (5, 6) sts at beg of next 2 rows. Then dec 1 st at armhole edge every 4th k row 2 times on each side—57 (59, 61) sts. Work even until length past beg of armholes measures 7 (7¼, 7½) in., ending with a wrong-side row.

Shoulder shaping: Work across 17 (18, 18) sts, sl center 23 (23, 25) sts to holder for back of neck; complete row. Attach a 2nd ball of yarn at right back neck edge, and working both sides at the same time, dec 1 st at each side of neck edge every row twice—15 (16, 16) sts; work even until length past beg of armholes measures 7½ (7¾, 8) in. Cast off 15 (16, 16) sts each side.

Front: Work same as for Back until length past beg of armholes measures 2½ in., ending with a wrong-side row. **V-neck shaping:** Work across 28 (29, 30) sts, cast off center st; complete row. Attach a 2nd ball of yarn to left front neck edge, and working both sides at the same time, dec 1 st at neck edge of every k row 13 (13, 14) times, keeping pat even on both sides when making decs—15 (16, 16) sts each side. Work even until length past beg of armholes equals that of Back. Cast off each side.

Sleeves: With smaller needles, cast on 34 (34, 34) sts. Work in twisted ribbing as for Back for 3½ in., inc 12 sts evenly spaced on last row—46 (46, 46) st. Change to larger needles. Now establish pat as follows: Row 1 and all odd-numbered rows: P. Row 2 and



all even-numbered rows: K 1, rep pat st 4 times across until 1 st rem, k 1. Continue working in pat, inc 1 st each end every 3 (2½, 2) in. 4 (5, 6) times in all—54 (56, 58) sts. (Note: Work new sts in st.) Work even until total length measures 17 (17, 17) in., or desired length to underarm.

Top shaping: Cast off 2 sts at beg of next 2 rows. Then dec 1 st at each end of every 4th row 9 times until length past beg of top shaping measures 6 in.—32 (34, 36) sts. Then dec 1 st at each end of every row 4 (5, 6) times—24 sts. Cast off 2 sts at beg of next 2 rows. Cast off rem 20 sts tightly.

Sew all seams.

Neckband: With circular needles, pick up 92 (96, 100) sts evenly spaced around neck opening. Work back and forth in twisted ribbing as for Back for 4 in. With larger needles, cast off in ribbing. Criss-cross ribbing at neck edge and sew ends of ribbing rows to dec side of V-neck.

POPPY CARDIGAN,

pages 50-51

Directions are for size Small (6-8); changes for size Medium (10-12) and size Large (14-16) follow in parentheses. Bust = 30-32 (32-34, 36-38) in.

Materials: Bernat Sportspun (1.75-oz. skeins): 6 skeins no. 2865 navy, small amounts of no. 2868 blue heather, no. 2885 khaki, no. 2882 hunter, no. 2855 copper, and no. 2836 russet; sizes 3 and 6 knitting needles, or size to obtain gauge given below; 9 buttons.

Gauge: With larger needles over st st, 5 sts = 1 in.

Directions: Note on two-color knitting: Always twist the new color around the color just used to prevent making holes in work. Carry the color or colors not in use loosely across the back of the work, twisting around color in use every 3 or 4 sts. To facilitate work, wind small amounts of each color to yarn bobbins.

Back: With smaller needles and navy, cast on 88 (96, 104) sts. Work in k 1, p 1 ribbing for 3 in. Change to larger needles and st st. Work even until total length measures 13 (13½, 14) in., ending with a p row.

Armhole shaping: Cast off 6 sts at beg of next 2 rows. Now work armhole decs as follows: **Row 1:** K 2, k 2 tog, k to within last 4 sts, sl 1, k 1, pss, k 2. **Row 2:** P across. Rep Rows 1-2 four (7, 9) times—66 (68, 72) sts. Work even until length past beg of armholes measures 7½ (7¾, 8) in., ending with a p row.

Shoulder shaping: Work across 20 (20, 21) sts, sl next 26 (28, 30) sts to holder for back of neck; complete row. Attach a 2nd ball of yarn at right neck edge, and working both sides at the same time, dec 1 st at each neck edge once. Work even on both sides until length past beg of armholes measures 8 (8¼, 8½) in. Cast off rem 19 (19, 20) sts each side.

Left front: With smaller needles and navy, cast on 52 (52, 56) sts. **Row 1:** Work in k 1, p 1 ribbing across. **Row 2:** Work in seed st (k the p sts and p the k sts) over first 5 sts, place a marker on needle, complete row in ribbing as established. Keeping 5 center edge sts in seed st and rem sts in ribbing, work even for 3 in., inc 4 (4, 5) sts evenly spaced over ribbing sts on last row—56 (56, 61) sts (51 [51, 56] sts in ribbing and 5 sts in

seed st); ending at side edge. Change to larger needles and k 1 row and p 1 row (right side of st st is now established).

Refer to chart, *opposite*, and work poppy pat over st st panel, and work rem 5 sts in seed st as established. Work even through Rows 70 (74, 78) on chart, ending at armhole edge.

Armhole shaping: Cast off 6 sts at beg of next row. Then dec 1 st at armhole edge every other row 9 (9, 13) times. (Note: Beg with Row 72, omit poppy at side edge.) Work even through Row 105 (109), ending at neck edge. (Note: Beg with Row 103, omit poppy at neck edge.) Work 17 sts and sl to holder for neckline. Cast off 2 sts at neck edge every other row twice, then k 2 tog at neck edge once—19 (19, 20) sts. Work even following chart through Rows 118 (125, 130). Continue until length past beg of armholes equals that of Back. Cast off rem sts. Mark seed st band for position of 8 buttons, evenly spaced, placing top button ¾ in. down from sts on holder and bottom button 2 in. up from cast-on sts. (Note: Rem button is placed in neckband).

Right front: Work same as for Left Front, working seed st pat at beg of Row 2 of ribbing (center edge), and working buttonhole over 5 seed sts as follows: **Row 1:** Cast off 2 sts 2 sts from inside edge. **Row 2:** Cast on 2 sts above cast-off sts. Reverse armhole and neck shaping.

Sleeves: With smaller needles and navy, cast on 46 (46, 48) sts. Work in k 1, p 1 ribbing for 3 in., inc 10 (12, 12) sts evenly spaced across last row of ribbing—56 (58, 60) sts. Change to larger needles and st st, inc 1 st at each end of row every 2 (1½, 1½) in. 6 (7, 8) times—68 (72, 76) sts. Work even until total length measures 17½ in., or desired length to underarm.

Top shaping: Cast off 6 sts at beg of next 2 rows. Rep dec Rows 1-2 as for Back. Work 2 rows even. Rep these 4 rows 7 times. Then dec every other row 7 (8, 9) times. Cast off 3 (4, 5) sts at beg of next 2 rows. Cast off rem sts.

Sew side and sleeve seams. Sew in sleeves.

Neckband: With smaller needles, pick up 100 sts evenly around neckline, including 17 sts from each front holder. Working 5 sts at each end in seed st, work rem sts in k 1, p 1 ribbing for 1 in., and at the same time, work rem buttonhole on 4th row of ribbing. Change to larger needles and cast off in the ribbing.

MAN'S FAIR ISLE VEST,

page 51

Directions are for 37-in. chest size; changes for 39-, 40-, 42-, and 43-in. sizes follow in parentheses.

Materials: Pingouin Type Shetland (50-g balls): 4 (4, 4, 5, 5) balls no. 18 ecru, 2 (2, 2, 3, 3) balls no. 13 tan, 1 (1, 1, 2, 2) balls no. 11 taupe, 1 (1, 1, 2, 2) balls no. 14 gray; size 4 and 6 knitting needles, or size to obtain gauge given below.

Gauge: With larger needles over st st, 23 sts = 4 in.; 28 rows = 4 in.

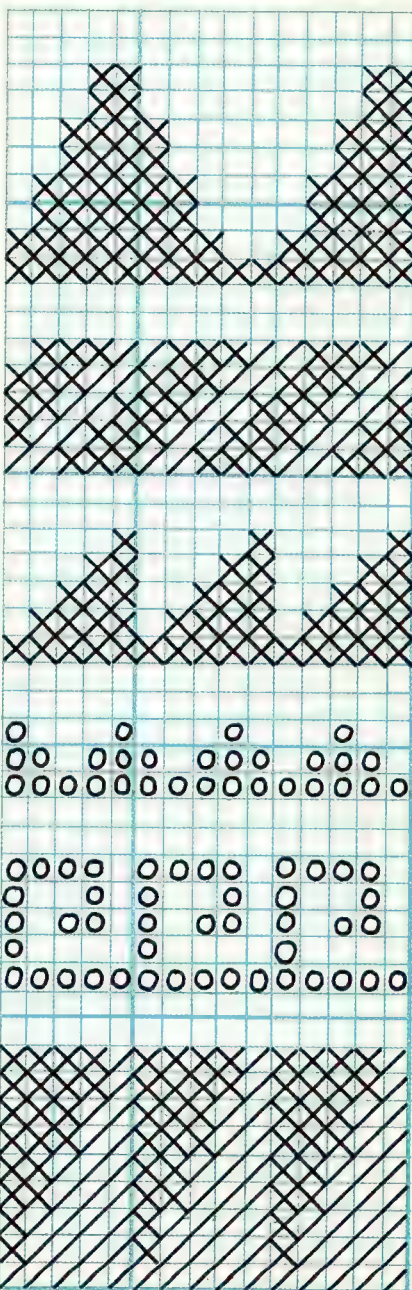
Directions: Note on two-color knitting: Always twist the new color around the color in use to prevent making holes in work. Carry the color or colors not in use loosely across the back of the work, twisting around the color in use every 3 or 4 sts. To facilitate

work and prevent tangling, wind small amounts of each color to yarn bobbins.

Back: With smaller needles and ecru, cast on 89 (96, 102, 113, 119) sts. Work in k 1, p 1 ribbing for 2¾ in., inc 9 (13, 13, 13) sts evenly spaced across last row—98 (109, 115, 126, 132) sts.

Refer to chart, *below*, and work pat in colors in st st as indicated. Rep from point A across to point B, working from right to left on k rows and from left to right on p rows. Work even until total length measures 12½ (13½, 14, 15, 16) in., or desired length to underarm.

Armhole shaping: Cast off 4 (5, 5, 5, 5) sts at beg of next 2 (2, 4, 4, 4) rows. Cast off 3



B

A

COLOR KEY

- Ecru
- ▒ Gray
- Tan
- Brown

1 Square = 1 Stitch

INSTRUCTIONS *Continued*

sts at beg of next 2 (2, 4, 4, 4) rows. Cast off 2 sts at beg of next 2 (4, 2, 4, 4) rows. Cast off 1 st at beg of next 4 (7, 9, 10, 12) rows—76 (80, 82, 86, 90) sts. Work even until total length measures 22½ (23½, 24½, 25½, 27) in.

Shoulder shaping: Cast off 6 (6, 6, 7, 7) sts at beg of next 4 (4, 4, 8, 4) rows. Cast off 7 (7, 7, 7, 8) sts at beg of next 4 (4, 4, 0, 4) rows, and at the same time cast off center 14 (16, 18, 18, 18) sts on row of 3rd shoulder dec. Then join 2nd ball of yarn to 2nd shoulder and work separately. *Next 2 rows:* Dec 5 (6, 6, 6, 6) sts once at each side of neck edge.

Front: Work same as for Back, including armhole shaping, until total length measures 14½ (15½, 16, 16½, 17½) in. **Neck shaping:** Divide work into 2 equal parts. Join a 2nd ball of yarn and work both sides separately. At each neck edge cast off 1 st 7 (9, 9, 9, 9) times every row; then cast off 1 st at neck edge every 4th row 5 (5, 6, 6, 6) times. Work even until total length to shoulders equals that of Back.

Shoulder shaping: At each armhole edge cast off 6 (6, 6, 7, 7) sts every other row 2 (2, 4, 4) times. Cast off 7 (7, 7, 8) sts at beg of next row 2 (2, 2, 0, 2) times.

Sew left shoulder seam.

Neckband: With right side facing, smaller needles and ecru, pick up and k 62 (65, 68, 71, 74) sts along left front neck edge, place a marker at bottom of V-neck, pick up and k 62 (65, 68, 71, 74) sts along right front neck edge, and 24 (27, 29, 30, 30) sts along back neck edge—148 (157, 165, 172, 178) sts. Work in k 1, p 1 ribbing for ¾ in., dec 1 st each side of marker every row. Cast off loosely in ribbing.

Sew right shoulder and neckband seam.

Armhole bands: With right side facing, smaller needles, and ecru, pick up and k 134 (140, 146, 146, 152) sts along armhole edge. Work in k 1, p 1 ribbing for ¾ in. Cast off loosely in ribbing.

Sew side and armhole band seams.

CROCHETED DOILY WITH BLUE FLOWERS,

pages 52-53, foreground

Note: To order instructions for Round Doily with Rosettes and Leaf Border, Doily with Flower and Leaf Border, and Five-Sided Doily, see page 16. Instructions for Round Doily with Multicolor Floral Border and Multicolor Round Doily follow.

Finished diameter is approximately 14½ in.

Materials: Coats & Clark Knit-Cro-Seen: 1 50-yd. ball of size 5 in each of the following colors: Green, white, blue, and yellow; size 9 steel crochet hook, or size to obtain gauge given below.

Gauge: Rnds 1-4 = 2 in.

Directions: With white, ch 8; sl st to form ring. *Rnd 1:* Ch 3, work 24 dc in ring, sl st to top of beg ch-3. *Rnd 2:* * Ch 5, sk 1 dc, sc in next dc. Rep from * 11 times more.

Note: Do not join rnds. *Rnd 3:* * Ch 6, sc in ch-5 lp made in *Rnd 2*. Rep from * 11 times more. *Rnd 4:* * Ch 7, sc in ch-6 lp made in *Rnd 3*. Rep from * 11 times more. *Rnd 5:* Ch 1, * in next ch-7 lp work 3 dc, ch 3, 3 dc—cluster (cl) made; ch 4. Rep from *

11 times more.

Rnd 6: * In next ch-3 sp work cl, ch 5. Rep from * 11 times more. *Rnd 7:* Work the same as for *Rnd 6*, except ch 6. *Rnd 8:* Work same as for *Rnd 6*, except ch 7. *Rnd 9:* Work same as *Rnd 6*, except ch 8. *Rnd 10:* Work same as *Rnd 6*, except ch 10. *Rnd 11:* Work same as *Rnd 6*, except ch 11. *Rnd 12:* Work same as *Rnd 6*, except ch 12. *Rnd 13:* Work same as *Rnd 6*, except ch 13. End with cl on last rep. *Note:* Rnds 13-17 end with cls.

Rnd 14: * Ch 8, sc in ch-13 lp, ch 8, in next ch-3 sp work cl. Rep from * around. *Rnd 15:* * Ch 9, trc in sc, ch 9, in next ch-3 sp work cl. Rep from * around. *Rnd 16:* * Ch 10, sc in trc, ch 10, in ch-3 sp work cl. Rep from * around. *Rnd 17:* * Ch 18, work in next cl as follows: dc in first 3 dc, 7 dc in ch-3 sp, dc in next 3 dc. Rep from * around.

Rnd 18: Ch 8, * sc in ch-18, ch 8, work (trc, ch 1) in each dc of cl—13 trc made; ch 7. Rep from *, ending with 13th trc (omit ch-1).

Rnd 19: * Ch 8, (trc in trc, ch 2, sk ch-1) 12 times; trc in last trc. Rep from * around. *Rnd 20:* * Ch 6, sc in first trc, (4 sc in ch-2 sp, sk trc) 12 times. Rep from * around, ending with 4 sc bet last 2 trc on rnd. *Rnd 21:* Sk trc, sl st in first 3 ch of ch-6 from *Rnd 20*, * ch 3, trc in 5th sc of *Rnd 20*—the sc directly above trc made in *Rnd 19*—(ch 3, sk 3 sc, trc in next sc) 10 times; ch 3, sc in ch-6. Rep from * around, ending with trc, ch 3. *Rnd 22:* Sc in 3rd sl st made on first rnd, work 3 sc in first ch-3 sp, sk trc, * in next 10 ch-3 sps work (sc, hdc, dc, hdc, sc, sk trc)—scallop made; 3 sc in each of next 2 ch-3 sps. Rep from * around, ending with 3 sc in last sp.

Rnd 23: Sl st through 3 sc in next ch-3 sp, sl st through sc and hdc of next ch-3 sp, * sc in next dc—top of scallop; ch 15, sk 2 scallops. Rep from * around (sps with 3 sc count as scallop), ending with ch 15, sl st to first sc. *Rnd 24:* Sl st to 8th st of ch-15, ch 4, 2 trc in same ch-15 lp, * ch 11, 3 trc in next lp; work 3 trcs tog as follows: work trc, leave last 2 lps on hook, beg another trc, work through and leave last 3 lps on hook, work 3rd trc through until 4 lps are left on hook, yo and draw through all 4 lps. Rep from * around, join with sl st to top of 2nd trc. Fasten off.

Stem and leaves: With right side of doily facing, attach green on lp made in *Rnd 4* bet 2 grps of 3 dc, * ch 3, sc in ch-3 sp bet 2 grps of 3 dc directly above in next rnd. Rep from * outward toward edge 8 times more.

Leaf: Ch 10, attach to the right with sl st in 9th st of ch-13 in *Rnd 13*. Sc in 3rd ch from hook, hdc in next st, dc in next 5 sts, hdc, sc in last ch, sl st to last sc in stem. Rep leaf as before except attach to left in 3rd st of ch-13 in *Rnd 13*, turn, continue as before. Rep leaf again except attach to left in 3rd st of ch in *Rnd 15*, turn, continue as before. End with sl st to last sc of stem, sl st in ch-3 sp of next cl above. Fasten off. Rep for each line of cls—12 stems. (*Note:* Wrong side of leaf will show faceup.)

Flowers (make 12): With yellow, ch 6, sl st to form ring. *Rnd 1:* * Ch 6, sc in 2nd ch from hook and in next 4 sts, sc in ring. Rep from * 5 times more—6 petals formed. Fasten off. *Rnd 2:* Attach blue in ring, work 2 sc in ring bet each petal. Pull petals forward and keep them unattached. (*Note:* Do not join rnds.) *Rnd 3:* Work 2 sc in each

sc around; in last st inc 1 sc—25 sc; ch 1. *Rnd 4:* (Work dc in each of next 5 sc, ch 1) 5 times; join with sl st to ch-1. *Rnd 5:* * In first dc of 5-dc grp work hdc and dc; 2 dc in next dc, 3 trc in next dc, 2 dc in next dc, dc and hdc in last dc, sl st in ch-1 sp. Rep from * 4 times—5 petals; sl st to ch-1. Fasten off.

Sew flowers to doily, matching flower center with hole formed by 7 dc in ch-3 sp of *Rnd 17*. Align flowers with stem and leaves.

ROUND DOILY WITH MULTI-COLOR FLORAL BORDER,

pages 52-53, far left

Finished diameter is about 9½ in.

Materials: Clark's Big Ball mercerized cotton: 1 ball of no. 1 white and a small amount of the same size thread for 19 pansies in various colors; size 10 steel crochet hook.

Directions: *Center:* With white, ch 8; join with sl st to form ring. *Rnd 1:* Ch 3, make 18 dc in ring; join to top of ch-3—19 dc, counting ch-3 as 1 dc. *Rnd 2:* Ch 4, * dc in back lp of next dc, ch 1. Rep from * around; join to 3rd ch of ch-4—19 sps. *Rnd 3:* Ch 5, * dc in next dc, ch 2. Rep from * around; join to 3rd ch of ch-5. *Rnd 4:* Ch 3, dc in joining, ch 2, * 2 dc in next dc, ch 2. Rep from * around; join to top of ch-3—19 spokes started. *Rnd 5:* Ch 3, 2 dc in next dc, ch 2, * dc in next dc, 2 dc in next dc, ch 2. Rep from * around; join as before.

Rnd 6: Ch 3, dc in next dc, 2 dc in next dc, ch 2, * dc in next 2 dc, 2 dc in next dc, ch 2. Rep from * around; join. *Rnd 7-9:* Ch 3, * dc in each dc to within 1 dc before next ch-2 sp, 2 dc in next dc, ch 2. Rep from * around; join. *Rnd 10:* Ch 3, * dc in each dc to next ch-2 sp, ch 2. Rep from * around; join.

Rnd 11: Ch 3, * dc in each dc to within 1 dc before next ch-2 sp, ch 1, dc in next dc, ch 2. Rep from * around; join. *Rnd 12:* Ch 3, dc in next 4 dc, (ch 1, dc in next dc) twice; ch 2, * dc in next 5 dc, (ch 1, dc in next dc) twice; ch 2. Rep from * around; join. *Rnd 13:* Ch 3, dc in next 3 dc, (ch 1, dc in next dc) 3 times; ch 2, * dc in next 4 dc, (ch 1, dc in next dc) 3 times; ch 2. Rep from * around; join. *Rnd 14:* Ch 3, dc in next 2 dc, (ch 1, dc in next dc) 4 times; ch 2, * dc in next 3 dc, (ch 1, dc in next dc) 4 times; ch 2. Rep from * around; join. *Rnd 15:* Ch 3, dc in next dc, (ch 1, dc in next dc) 5 times; ch 2, * dc in next 2 dc, (ch 1, dc in next dc) 5 times; ch 2. Rep from * around; join.

Rnd 16: Ch 6, sk next 2 dc, sc in next dc, * ch 3; in next ch-2 sp make 3 dc, ch 2, 3 dc—open shell made; ch 3, sk next 3 dc, sc in next dc. Rep from * around, ending with 3 dc, ch 2 and 2 dc in last ch-2 sp. Join to 3rd ch of ch-6. Fasten off.

Pansy (make 19): Beg at center with any color, ch 10; join with sl st to form ring.

Rnd 1: Ch 3, 4 dc in ring, (ch 2, 5 dc in ring) 4 times; ch 2; join to top of ch-3.

Rnd 2: (right side of pansy): Sl st in next dc, ch 1, sc in following dc, (ch 1, in next ch-2 sp make 4 dc, ch 1, 4 dc—4-dc shell made; ch 1, sk 2 dc, sc in next dc) 3 times; mark last shell worked; ch 1, (10 trc in next ch-2 sp) twice; ch 1. Join to first sc; ch 4, turn. *Next row:* (Dc in next trc, ch 1) 20 times; dc in next sc; turn. *Following row:* Sl st in first sp and in next trc, ch 1, sc in next sp, (ch 3, sc in next sp) 18 times. Fasten off.

Joining rnd: Using color of your choice, work as follows: With right side of Center

facing, join thread to sc bet 2 open shells of Rnd 16 on Center of doily, ch 1, sc in same place, * ch 5, with right side of pansy facing, sc in ch-1 sp of marked shell on a pansy, ch 5, sc in ch-2 sp of next shell on Center of doily, (sl st in ch-1 sp of next shell on same pansy, ch 5) twice; sc in next sc on Center. Rep from * until all pansies have been joined to Center. Fasten off.

MULTICOLORED ROUND DOILY,

pages 52-53, rear center

Finished diameter is 12 in.

Materials: Clark's Big Ball mercerized cotton, size 30: 1 ball each of no. 13 shaded blues, no. 15 shaded pinks, no. 19 shaded yellows, and no. 21 shaded greens; size 11 steel crochet hook.

Directions: Beg at center with yellows, ch 6; join with sl st to form ring. *Rnd 1:* Ch 3, make 23 dc in ring; join to top of ch-3—24 dc, counting ch-3 as 1 dc. *Rnd 2:* Ch 3; * 2 dc in next dc—inc made; dc in next dc. Rep from * around, ending with 2 dc in last dc; join as before—36 dc. *Rnds 3-4:* Ch 3, inc 12 dc evenly spaced, dc in each dc around; join—60 dc on Rnd 4. Fasten off yellows; join pinks to top of ch-3.

Rnds 5-6: Work as for Rnd 3—84 dc on Rnd 6. Fasten off pinks; join greens to top of ch-3.

Rnd 7: Ch 3, dc in next dc, * 2 dc in next dc, dc in next 2 dc. Rep from * around, ending with 2 dc in last dc; join—112 dc.

Rnd 8: Ch 3, 2 dc in next dc, dc in next 7 dc. Rep from * around, ending with dc in last 6 dc; join—126 dc. *Rnd 9:* Ch 3, * 2 dc in next dc, dc in next 13 dc. Rep from * around, ending with dc in last 12 dc; join—135 dc. Fasten off greens; join pinks to top of ch-3.

Rnd 10: Ch 3, dc in next 4 dc, * 2 dc in next dc, dc in next 12 dc. Rep from * around; join—145 dc. *Rnd 11:* Ch 3, 2 dc in next dc, * dc in next 9 dc, 2 dc in next dc. Rep from * around, ending with dc in last 3 dc; join—160 dc. Fasten off pinks; join yellows to top of ch-3.

Rnd 12: Ch 3, dc in next 2 dc, ch 3, sk 2 dc, * dc in next 3 dc, ch 3, sk 2 dc. Rep from * around; join—32 sps. *Rnd 13:* Sl st in next 2 dc and in next sp; ch 3, in same sp make dc, ch 2, and 2 dc—beg shell made; ch 1; * in next ch-3 sp make 2 dc, ch 2, and 2 dc—shell made; ch 1. Rep from * around; join—32 shells. *Rnds 14-16:* Sl st in next dc and in next sp, make beg shell in same sp—beg shell over beg shell made; ch 1; * shell in sp of next shell—shell over shell made; ch 1. Rep from * around; join. Fasten off yellows, join greens to any ch-2 sp.

Rnd 17: Ch 1, sc in same sp, * ch 5, sc in next ch-1 sp, ch 5, sc in sp of next shell. Rep from * around, ending with ch 2, dc in first sc to form last lp—64 lps. *Rnds 18-20:* Ch 1, sc in lp just formed, * ch 5, sc in next lp. Rep from * around, ending with ch 2, dc in first sc. *Rnd 21:* Ch 4, make 2 trc in same lp, ch 3, * 3 trc in next lp, ch 3. Rep from * around; join to top of ch-4. *Rnd 22:* Sl st in next 2 trc and in next sp, ch 4, in same sp make trc, ch 2, and 2 trc—beg trc-shell made; * in next sp make 2 trc, ch 2, and 2 trc—trc-shell made. Rep from * around; join to top of ch-4. *Rnd 23:* Sl st in next trc and in next sp, ch 4 and complete beg trc-shell; * trc-shell over next trc-shell. Rep

from * around; join. *Rnd 24:* Making ch-1 bet each shell work as for Rnd 22—64 shells. Fasten off pinks; join blues to any shell sp.

Rnd 25: Rep Rnd 17—128 lps. *Rnds 26-28:* Rep Rnd 18. *Rnd 29:* Rep Rnd 21. Fasten off blues; join pinks to any ch-3 sp.

Rnds 30-31: Work as for Rnds 22 and 24. *Rnd 32:* Work as for Rnd 17; join—256 lps. Fasten off pinks; join greens to any lp.

Rnd 33: Ch 1, sc in same lp, * ch 7, sk next lp; make 4 trc in next lp, ch 3, sc in top of last trc made, make 4 trc in same lp; ch 7, sk next lp, sc in next lp. Rep from * around, ending with ch-7; join to first sc. Fasten off.

AMISH LOG CABIN QUILT,

pages 54-55

Finished size is 75x90 in.

Materials: A variety of somber-colored medium-weight cotton or cotton blend fabrics (see Note below); 5½ yds. backing fabric; 81x96-in. quilt batt; thread; graph paper.

Directions: (Note: This quilt design is unique because each diagonal half of each log cabin block is worked with the same fabric. For example, in the center part of the quilt, a block would have all blue strips cut from the same blue fabric and all white strips cut from the same white fabric.)

For other squares, all strips are cut from black fabric. Suggested other colors are purple, bottle green, bright green, brown, and bright blue. All centers are stitched from red fabric.

Approximate yardages are as follows: 5 yds. each black and white, ½ yd. red, and from ¼ to a full yard of the other fabrics, depending on where the color is used.)

Refer to the quilt pattern section, pages 78-79. On graph paper, draw the following rectangles for each pattern piece: A 2-in. square for center for no. 1, a 1½x2-in. piece for no. 2, a 1½x3-in. piece for no. 3, a 1½x4-in. piece for no. 4, a 1½x5-in. piece for no. 5, a 1½x6-in. piece for no. 6, a 1½x7-in. piece for no. 7, and a 1½x8-in. piece for no. 8. (Note: These dimensions include seam allowances.)

Cut out templates for each size strip. For best results, make a test quilt block from scrap fabric to assure proper assembly.

Plan position and color of each block, using the photograph on pages 54-55 as a guide. The quilt shown features 120 blocks. (Note: For additional log cabin quilt patterns, refer to a quilting reference book from a local quilting shop or from the public library.)

To assemble each block, begin with the center square. Refer to the schematic drawing for this quilt (page 78), and stitch the no. 2 pattern piece to the center block. Stitch the first no. 3 pattern piece to the center assembly, and then the remaining no. 3 pattern piece.

Continue in this way until all 13 pieces have been joined to form the block. Continue making blocks to conform with master pattern.

To assemble, make 10 rows of 12 squares. Stitch rows together to form quilt top. Cut and piece backing fabric to match quilt top size.

For quilt with bound edges, layer top, batting, and backing. Baste 3 layers together. Quilt as desired.

Cut and piece sufficient bias-cut 2-in.-

wide strips to fit outside edge of quilt assembly. Stitch in place.

OHIO STAR QUILT,

page 56

Finished size is 65x81 in.

Materials: A variety of white fabrics (3¼ yds. in all) for border, sashing, plain, and pieces blocks; a total of 3 yds. blue fabrics for pieced squares; 5 yds. backing fabric; 72x90-in. quilt batt; thread.

Directions: Quilt is composed of 20 pieced blue-and-white blocks and 15 plain white squares.

Refer to quilt pattern sections, page 79, for full-size patterns for pieced star blocks. Pattern pieces do not include ¼-in. seam allowances. For the 20 pieced blocks, cut 80 print squares (from various blue fabrics), 20 white center squares, and 160 print triangles.

To piece 1 block, refer to schematic block drawing on page 79. Begin by assembling the 4 triangles to a square. Note placement of light and dark triangles to form overall block pattern. Then join the 9 squares (plain and pieced) into 3 rows; join the rows to complete the block.

Make 19 more pieced blocks. Cut out fifteen 9½-in. white squares for plain blocks. (Note: 9½-in. measurement includes ¼-in. seam allowances.)

To assemble, refer to diagram on page 79. For each row of blocks alternate 4 pieced blocks with 3 plain blocks (7 blocks per row). Assemble 4 rows more similarly.

Cut four 3½x63½-in. sashing strips from white fabric. Stitch between each 7-block row. Cut and add a 9½x57½-in. end panel as shown in diagram. Finally add a 4½x81½-in. panel to each side. (Note: Sashing, end, and side panels measurements include ¼-in. seam allowances.)

Assemble and quilt as for Amish Log Cabin Quilt, page 100.

CHIMNEY SWEEP QUILT,

pages 56-57

Finished size is 75x75 in.

Materials: Medium-weight cotton or cotton-blend fabrics in the following amounts and colors: 3½ yds. natural, 2 yds. red, 2¼ yds. blue; 4½ yds. backing fabric; 81x96-in. quilt batt; thread.

Directions: Quilt is composed of 25 pieced blocks and 16 plain natural blocks.

For each block draw a 1½x1½-in. square. This pattern piece does not include ¼-in. seam allowances.

Refer to the schematic drawing on page 78. Draw an X in square by drawing 2 diagonal lines from corner to corner across square. Use these patterns for half-square and quarter-square patterns. Add ¼-in. seam allowances.

For each block cut 20 red squares (represented by the shaded areas on the drawing on page 78). Cut 5 blue squares, 12 blue half-squares, and 4 blue quarter-squares. Begin stitching in the upper right-hand corner of the block. Stitch a blue corner to a red square. Then stitch a blue side triangle to the same red square.

For the next row of piecing, stitch 3 red squares together, with a blue side triangle on each end.

Continue piecing diagonal rows of squares and side triangles until block is

INSTRUCTIONS *Continued*

completed. Make 25 pieced blocks.

Cut sixteen 9½-in. blocks. (Note: Block measurement includes a ¼-in. seam allowance.)

For remaining quilt top pieces, draw a 9-in. square on paper. Draw an X shape with 2 diagonal lines from opposite corners. Use these patterns for half-square and quarter-square patterns. Add ¼-in. seam allowances.

To complete quilt top, cut 12 large half-square triangles and 4 quarter-square triangles. Assemble quilt top in diagonal rows as for each block.

Cut 2½-in.-wide blue strips for inside border. Cut and stitch two 65-in.-long strips to top and bottom edges of assembly; and two 70-in.-long strips to sides of assembly.

For outer border, cut 3½-in.-wide natural strips. Cut and stitch two 70-in.-long strips to top and bottom edges; cut and stitch two 76-in.-long strips to sides of assembly.

Assemble and quilt as for Amish Log Cabin Quilt, page 99.

WRENCH QUILT,

page 58

Finished size is 68x84 in.

Materials: Medium-weight cotton or cotton-blend fabrics in the following amounts and colors: ¼ yd. each of 10 different light prints, ¼ yd. each of 10 different dark prints (or ½ yd. of 20 different prints for each); 2 yds. white or other light fabric for plain squares and strips; 4½ yds. backing fabric; 72x90-in. quilt batt; thread.

Directions: Refer to the quilt pattern section, page 80. Quilt top is composed of twenty 8-in. pieced blocks and 16 plain white or light print squares. For best results, choose a wide variety of print fabrics for pieced blocks.

For each block, refer to schematic drawing, and cut 4 large light triangles and 5 light squares. Cut 4 large dark triangles and 4 dark squares.

Stitch 1 dark triangle to 1 light triangle along long edge. Repeat to make 3 more large squares. Stitch 1 small dark square to a small light square. Repeat to make 3 more rectangles.

Then stitch remaining small light square in center of 2 small rectangles to form center strip. Then, using schematic drawing on page 80 as a guide (shaded areas represent dark fabrics), stitch a rectangle between 2 larger squares to make 1 row. Repeat with remaining pieces. Sew 3 rows together to complete block.

Cut 16 white or light squares to 8½ in. (Note: This measurement includes a ¼-in. seam allowance.)

Stitch blocks into 4 rows of 9 blocks, alternating a pieced block with a white block. See assembly diagram on page 80; shaded squares represent pieced blocks.

Cut 3 white strips to 8½x72½ in. (Note: Measurements include a ¼-in. seam allowance.) Sew strips together, alternating a pieced block strip with a plain white strip.

To complete quilt top, cut and stitch a 6½x56½-in. white border piece to top and bottom edges. Cut and stitch a 6½x84½-in. white border strip to each side of quilt. (Note: Border measurements include a ¼-in. seam allowance.)

LEMOYNE STAR QUILT,

pages 58-59

Finished size is 72x83 in.

Materials: ¼ yd. each of 24 to 30 different medium-weight cotton or cotton-blend prints, or scraps of many more different prints; 2½ yds. peach fabric for quilt, ¾ yd. peach fabric for prairie point border; 3½ yds. white fabric for quilt, ¾ yd. white fabric for prairie point border; 5 yds. backing fabric; 81x96-in. quilt batt; thread.

Directions: Refer to full-size patterns and assembly diagrams on page 81. Quilt is composed of 42 pieced quilt blocks, and peach sashing strips and borders.

For each block, cut 8 diamonds (see full-size patterns), each from different print. Cut 4 white squares and 4 white side triangles for each block. (Note: For entire quilt, cut 336 diamonds, 168 squares, and 168 triangles.)

Begin piecing block by sewing two triangles together, beginning from the center and working to the outside. Repeat around until all 8 diamonds are joined. (Note: This piecing must be exact for diamond assembly to lie flat.) Then add the corner squares and side triangles. Repeat until all 42 squares have been pieced (see schematic diagram, page 81).

For peach sashing strips and borders, cut thirty 2½x9½-in. sashing strips, five 2½x75½-in. sashing strips, two 4½x64½-in. borders, and two 4½x83½-in. borders. (Note: Sashing and border strip measurements include a ¼-in. seam allowance.)

Stitch blocks together with 2½x9½-in. sashing strips between them. Make 6 rows of 7 blocks each. Then join rows together with longer peach sashing strips between them (see assembly diagram, page 81).

For borders, stitch shorter strips to top and bottom edges of quilt top. Add longer strips to the sides.

Position prairie points (see below) around outside edge of quilt top assembly so that points of triangle point toward center of quilt and that raw edges of points and quilt top align. Baste in place.

Piece backing fabric to same size as quilt top. On working surface, smooth out quilt batt. Then layer quilt top and backing right sides together atop quilt batt. Stitch around, leaving an opening for turning. Trim quilt batt; turn. Stitch quilt closed.

Quilt as desired.

Prairie point border: Cut 2¼-in. squares from peach and white fabric. Fold each square in half diagonally; then fold in half again so that all raw edges align. Make approximately 78 to 82 each of white and peach points.

EASY BATIK,

pages 60-61

For projects shown on pages 60-61, you will need the materials and tools listed below. Read all instructions, *general* and *specific*, before beginning.

General directions: The materials needed are men's white, 100-percent-cotton handkerchiefs or white, unsized, 45-in.-wide, 100-percent-cotton fabric (available in quiltmaker's supply or batik art supply stores), or old, well-washed 100-percent-cotton sheets (see "Precautions," below); Procion of high-intensity, cold-water fabric

dyes (available in art and crafts stores) in the following colors: lemon yellow, gold-yellow, red-orange, red, fuchsia, light blue, turquoise, forest green, black; beeswax; paraffin wax; pickling or table salt; sodium alginate or batik dye thickening agent, such as Hi-Dye Print Base; Arm and Hammer Super Washing Soda Detergent Booster or other sal soda; baking soda; water softener.

The tools you need are a kitchen blender or wire whip (for making thickener); an electric frying pan and pie tin with wire support; tinfoil (or substitute a small pan set in a larger pan of simmering water for the pie tin, frying pan, and tinfoil); pencil; watercolor brushes; waxing brush; protective gloves; 3- to 4-gallon enameled, stainless steel, glass, or plastic dye bath container; 3- to 4-gallon kettle (for boiling out wax); glass or plastic measuring cup and spoon or wooden dowel (for stirring stick) plastic bags (for curing); paper towels; newspapers; cleansing bleach (for cleanup); apron; small glass or plastic lidded containers (for storing dyes); stretching frame or embroidery hoop.

Precautions:

As with any activity involving the use of chemicals or other potentially harmful materials or procedures, you must plan carefully before you begin and take safety precautions while you are working. Batiking involves using hot wax, so do not leave children unattended in your work area. And do not leave the work area while wax is melting in the pan. Keep baking soda handy to douse an electrical fire. Work in a well-ventilated, well-illuminated area. If you observe the following precautions, you should find batik a rewarding experience. Do not work in a food preparation area because the dyes are contaminating. Reserve tools (except blender, wire whip, or frying pan) for batiking. Do not return batik pans to the kitchen. Do not use aluminum, copper, or galvanized pans for batik.

For large projects wear a face mask to avoid breathing contaminating dye particles. Wear rubber gloves to avoid staining your skin.

When purchasing materials for batik, do not substitute cotton/polyester fabric blends or hot-water dyes for materials listed above if you wish to duplicate our bright colors. Synthetic fabrics resist dyes, and hot-water dyes will destroy wax lines.

Experiment with colors and procedures, below, making small items first.

Preparing the fabric

To make fabric more receptive to dye, soak it in a soda bath. Mix ½ cup washing soda in a quart of hot water until dissolved. Pour the liquid into a soaking tub, add 3 quarts of cold water, and stir. Soak the fabric in liquid for 15 minutes, then hang the fabric to dry. To smooth the fabric, steam-press with an iron set at wool or low temperature.

Drawing and painting the design

Draw the design lightly onto the fabric with a pencil. Mount the fabric in a large embroidery hoop or on an artist's stretching frame. This makes the fabric easier to paint and wax.

For painting the design on the fabric (see photo 1), you will need a thickening agent

to combine with the dyes. This will make the dyes "paintable."

Use a purchased thickener for batik or mix your own. To mix a thickening agent, pour 1 quart water into a blender, sprinkle 2 tablespoons sodium alginate onto the water; blend to a smooth consistency like that of heavy cream. Pour the contents into a glass jar, cover, and store until needed. (Note: the thickener is not a contaminate and can be mixed safely in a blender used to prepare food.)

To prepare dye for painting in the design, mix 1 teaspoon of dye to 1 cup of thickener in a small lidded container. (For small projects, mix ¼ teaspoon dye to ¼ cup of thickener.) Add a pinch of baking soda to the mix to activate the dye.

With watercolor brushes, paint in parts of the design (see "Specific Instructions," below) blotting off excess dye with paper toweling to keep thickened dye from running while drying. Air-dry the painted fabric. Rinse the painted fabric with cold water to remove any excess color and to set color. Gradually increase the temperature of the water to warm until the rinse water is clear. Air-dry again.

Waxing the design to resist dye

If you want the batik to have a smooth appearance, use a soft wax combination of 1 part beeswax to 3 parts paraffin wax. For a more crackled look, use paraffin wax only.

Prepare a pan for melting the wax by lining an electric frying pan with tinfoil (to catch wax drips). Set a metal pie tin on the tinfoil and fasten a wire snugly across the pie tin and around the frying pan, twisting wire ends together firmly. Use the wire to wipe excess wax from the brush during waxing. Heat the wax in the pie tin to 275 degrees Fahrenheit; turn the dial down when the wax is hot enough and reheat the wax when it cools. **Do not leave hot wax unattended. Do not allow wax to over-heat.**

If a frying pan is not available, substitute a small pan for melting the wax; use a candy thermometer to monitor the heat of the wax. Set the small pan in a larger pan of simmering water and take care in controlling the heat. Keep hot pads handy.

Caution: Be sure not to spill wax on the electric coils of the heating unit. Hot wax is flammable. Do not try to put out a wax fire with water; extinguish the fire with baking soda or invert a large pot over the flame to cut off oxygen to the fire.

With a brush used only for wax, cover the painted areas of the design with wax; cover all parts of the unpainted fabric that should remain white. (See "Specific Instructions," following, for our projects.) The waxing step fills in the fibers of the fabric and keeps the dye from penetrating during the dipping step. The fabric left unwaxed will accept the dye.

Dipping the design in dye

To prepare the dyebath, put one teaspoon of dye, one tablespoon of water softener, 1 cup salt, and 2 gallons of 90-degree water in the dyebath container. Stir well and immerse painted/waxed fabric in dyebath. Stir for 10 minutes, remove the fabric, add 1½ teaspoons washing soda (dissolved in hot water before adding to dyebath) and return the fabric to the tub. Stir occasionally for 15 minutes.

Note: This mix contains enough dye to dye 2 yards of fabric a medium color. Use smaller amounts of water and dye for smaller projects.

Decrease the amount of water to make the dye stronger. The fabric will appear darker when wet.

Remove the fabric, pressing away excess dye with your hands. Fold the fabric and place it in a plastic bag, pushing the air out of the bag. Tie the bag tightly and let the fabric set for 2 hours.

Rinse the fabric in cool water until the water runs clear. Air-dry the fabric.

Removing the wax from fabric

Boil water in a nonfood kettle, adding ½ cup of soap flakes or granulated soap. Add the fabric to boiling water; boil for 5 to 10 minutes. Remove the fabric from the boiling water, skimming the wax away from the top of the kettle. Rinse the fabric in clear water to remove more wax. Do not pour out the kettle over a drain; the wax will clog the drain. Skim the wax off the top of the cooled water in the kettle before repeating the boiling procedure. (You may need to remove more wax.) Air-dry the fabric. Wash the fabric in the machine; air-dry and press the fabric.

Specific Instructions:

For each pillow you need one 16-in.-square, white-cotton men's handkerchief or other white-cotton fabric square; one 16-in. fabric square (pillow backing); 2 yds. black piping; 1 lb. polyester fiberfill; thread; batik materials and tools (see "General Instructions," opposite); butcher paper.

Enlarge the patterns, below, onto butcher paper. Follow the batik steps (see "General Instructions," opposite), painting the black areas on the patterns with the colors listed below, waxing the painted and white areas and dyeing the gray areas in the colors also listed below:

Pillow A: Paint the black areas black; dip the waxed fabric in pale turquoise dyebath.

Pillow B: Paint the leaves yellow-green (combine yellow and green dyes) and the flower centers black. Paint the petals on the small flower yellow and the petals on the large flower fuchsia. Dip the waxed fabric in purple dye (combine red and blue dyes).

Pillow C: Paint the black areas black; dip the waxed fabric in pale turquoise dye.

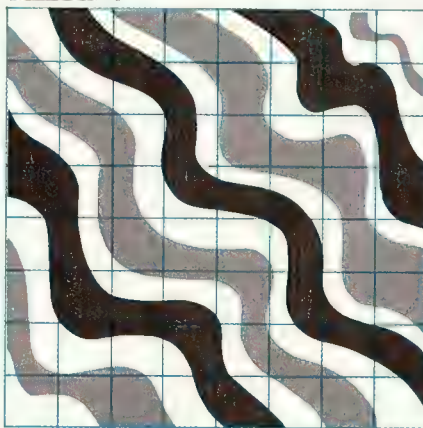
Pillow D: Paint the flower center black, the flower petals fuchsia, and the three outer petals turquoise. Dip the waxed fabric in purple dye (combine red and blue dyes).

After completing the process, sew black piping along the raw edges of the pillow front. With right sides facing, sew pillow back to pillow front along previous stitch line. Leave an opening for turning. Turn the pillow right side out, stuff with fiberfill, and sew the pillow closed.

For the tablecloth, mark 1½-in.-wide stripes lengthwise on two 86-in. strips of 45-in.-wide cotton fabric. Wax every other stripe. Dip the waxed fabric in the purple dyebath. (See "General Instructions," opposite.)

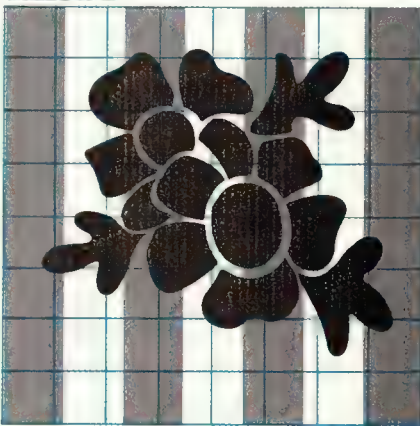
When batik steps have been completed, sew the 2 strips of fabric together with right sides facing. Press the seam open and hem

PILLOW A



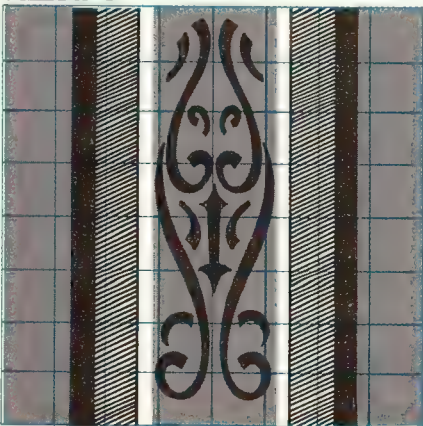
1 Square = 2 Inches

PILLOW B



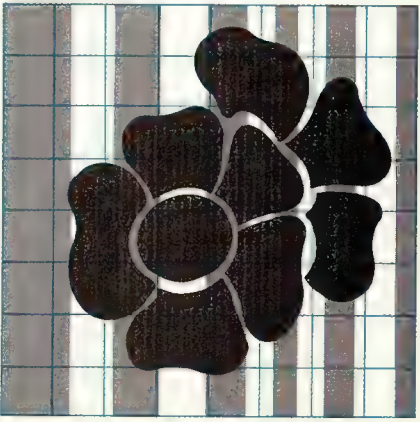
1 Square = 2 Inches

PILLOW C



1 Square = 2 Inches

PILLOW D



1 Square = 2 Inches

INSTRUCTIONS *Continued*

the tablecloth edges.

For the curtains, you need 5 yds of 45-in.-wide, white-cotton fabric, batik materials and tools listed in "General Instructions," page 100.

Cut or tear the length of fabric into 3 strips; one 11 in. wide, one 28½ in. wide, and one 5½ in. wide.

Enlarge the pattern, *right*, onto butcher paper. Repeat the pattern as you work the length of the curtain panels.

Follow the batik steps in "General Instructions," page 100. For the widest strip, combine red and green dye to make gray dye. Use a small amount of gray to color the thickener for painting. Paint gray on the areas shown in black on the pattern. Wax the painted areas and dip the fabric strip in dark gray dye bath. (Use gray dye with a little black dye.)

For the medium-wide strip, dip the fabric in turquoise dye bath *first*. Paint the black design on the fabric with black thickened dye. No wax is used on this strip.

For the narrow strip, paint zigzag shapes in lemon yellow. Wax over the yellow areas and dip the strip in red dye bath.

When the batik steps are completed, cut the strips in half crosswise (one for each side of the window).

For each side, sew strips together using ½-in. seam allowances. (See the pattern for the order.) Be sure to reverse the strip order for 1 side to make matching panels. Hem all the raw edges, fold the curtain tops over 4 inches, and sew along the edges to make rod carriers.

For the chair cushions, you need two 20-in. squares of white cotton, white-cotton strips for cushion sides and cushion bottoms (measure your cushions for correct amount); 4 yds. black piping; batik supplies listed in "General Instructions," page 100. Enlarge the pattern, *top, far right*, onto butcher paper.

Follow "General Instructions," page 100, except for the painting step. Wax in the white areas on the pattern and dip all the cushion fabric in fuchsia dye bath.

Make the chair cushions to fit your chairs. We sewed black piping along the edges of the cushion tops before attaching side strips. Then we tacked the covers over old chair cushions. No cushion bottoms are needed.

AD-LIB BATIK

Once you have mastered the basic batik procedures outlined for the pillows, curtains, chair cushions, and tablecloth, above, you can simplify the steps to make original batik yardages for other decorative purposes.

To make the steps easier, call on handy household items. Use the simplest wax melting equipment and make designs with odds and ends instead of with predrawn or repainted patterns.

Here are some ideas to get you started on off-the-cuff designing. (Be sure to take all safety precautions listed for the previous projects.)

Wax-melting equipment

First you will need to devise a safe way to melt wax. An electric skillet is perfect for this purpose because it can maintain a con-

CURTAIN



1 Square = 5 Inches

stant temperature. Set it at 275 degrees Fahrenheit.

Another alternative is the double boiler method. Set a small pan for melting wax in a larger pan of water, then heat the water to boiling on a stove or hot plate. You also can melt wax in a bucket set on a hot plate.

In either of these cases, take care to avoid overheating the wax.

Caution: Hot wax is flammable, so be sure not to spill wax on the electric coils of a heating unit. Do not try to put out a wax fire with water; use baking soda or invert a large pot over the fire to cut off oxygen.

Wax-applying equipment

To make waxing easier, first stretch the fabric. You can work on waxed paper, but the fabric must be peeled from it after waxing. To keep the fabric from sticking to the work surface, stretch it in a large embroidery hoop. Or tauten the fabric by tacking it on an old picture frame or window frame.

To fill in the areas you wish to resist the dye, you can use natural-bristle brushes you probably have on hand. Use broad brushes for waxing in large areas and round brushes for making outlines or curved lines. For very large areas, wallpaper brushes are handy. Wipe excess wax from the brush after use to keep it from stiffening. Once brushes have been dipped in wax, save them just for batik.

Other simple tools for applying wax on fabric are thread spools, corks, cardboard rolls, ends of dowels, small pieces of bamboo, and cookie cutters. Dipped in wax, they make attractive patterns. Soak the ends of the spools, corks, etc. in melted wax for 30 seconds before pressing them onto the fabric.

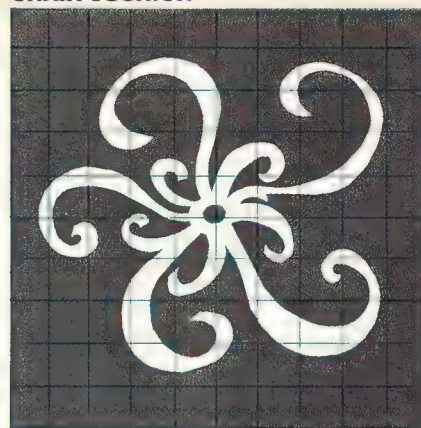
CARVED CHEST,

page 62

Materials: 28x26x15-in. unfinished chest; wood-carving tools (available at art, crafts, and hobby stores); fine sandpaper; maple stain; raw umber, and crimson artists' oil paints; linseed oil; Grumbacher Tuffilm spray (available at art stores); turpentine; varnish; medium round oil brush; stain and varnish brush; wiping cloths; carbon paper; white paper.

Instructions: Enlarge patterns, *right*, onto white paper. With carbon paper and a ball-point pen, trace the pattern onto the drawer fronts; flop the patterns for the other halves

CHAIR CUSHION



1 Square = 2 Inches

of the drawer fronts. Draw the letters for the name in the space left open on the middle drawer. (Note: You may need to adapt the design to fit a chest of a different size.)

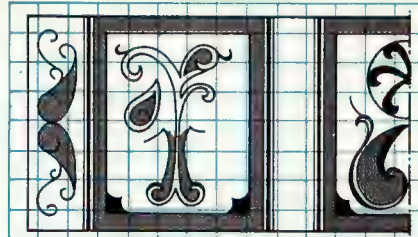
Using wood-carving tools, carve along the lines. A small curved gouge is good for single curved lines. For wider arcs, use a larger curved gouge; carve out and away to achieve the varying widths. For straight lines, use a straight chisel or V-gouge to form large grooves. (Note: If you're using inexpensive wood, take care when rounding the curves to avoid excessive chipping.)

When the design is completely carved out, sand all the surfaces.

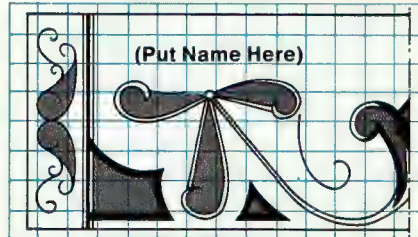
Brush stain on the entire chest. With a cloth, wipe away excess stain, leaving stain in the grooves. Let the stain dry overnight.

Paint colors onto the drawer fronts. Mix a small amount of crimson oil paint with linseed oil to make a light rose-colored stain. With a small paintbrush, stain the areas

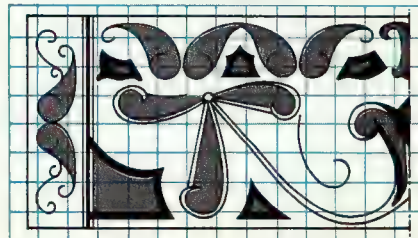
TOP DRAWER



MIDDLE DRAWER



BOTTOM DRAWER



1 Square = 1 inch

shown in gray on the pattern; let dry. With raw umber, paint the dark lines and areas indicated on the pattern. Let the paint dry for 3 days.

Spray with Tuffilm to set the paint; varnish the chest. Clean the brushes with turpentine.

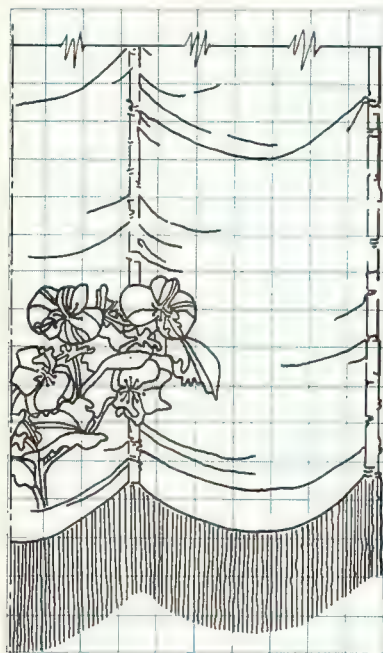
EMBROIDERED CURTAIN,

page 63

Finished size is 45x67 in.

Materials: 2 yds. of 45-in.-wide sheer fabric; 2 skeins each of dark green, light pink, rose, and magenta embroidery floss; 8 skeins of gray embroidery floss; dressmaker's transfer pen; butcher paper; 19x24-in. tissue paper.

Directions: Enlarge the pattern, below, onto butcher paper. To prepare a full-size pattern, tape enough sheets of tissue paper



1 Square = 2 Inches

together to make a 45x70-in. area. Fold the tissue along the center vertically.

Transfer the enlarged pattern to 1 side of the tissue paper, aligning the dotted line with the center fold. After drawing 1 side, fold the tissue paper along the fold; trace over the pattern again to fill out the other side of the design. Slip the tissue drawing under the curtain fabric; center the design so that you have about 4-in. margins on the selvege edges and about 10 in. of extra fabric at the bottom below the fringe.

Using the transfer pen, trace the design onto the fabric.

To embroider a line, gently sew running stitches along a line to a turning point; reverse the direction and thread the floss back through each running stitch until you reach the point at which you began. Repeat the stitching procedure for each line, changing colors as needed. Stitch shade lines in gray, leaves and stems in green. Interchange the 3 pink shades on the fringe and flowers.

Note: Do not use an embroidery hoop or pull threads taut. Be sure to tie neat knots on the wrong side of the curtain; sheet fabric will not conceal oversize knots.

MOTHER GOOSE QUILT AND CHARACTERS

pages 64-65

Materials: Closely woven white cotton blend fabric; brown permanent felt tipped marker; colored pencils, fabric markers, fabric crayons; or acrylic paints; embroidery floss; polyester fiberfill.

Directions: Enlarge doll patterns on pages 104 and 105 and transfer to fabric. Outline each design with brown marker.

The simple brown outline characters look charming on a plain white or natural-colored fabric and don't need embellishment. However, if you decide to decorate the fabric, do so *before* the pattern pieces are cut out. Suggestions for decorating the dolls are given below.

Painted dolls: Use quality acrylic paints or paints especially formulated for working on fabric. Paints should be thinned with water to the consistency of light cream. Lay the dolls faceup on several layers of newspaper, and paint the larger areas of color first. Try to use just a light wash of color, so that outlines and details of the characters will show through. Rinse brush frequently and thoroughly. When painted fabric is completely dry, press carefully on the wrong side to set colors. Dolls may now be stitched and stuffed.

Crayons: Color the front and back of each doll carefully, being sure not to leave stray flecks of crayon wax on the fabric. When completed, lay the fabric faceup on several layers of clean paper toweling. Cover with additional layers of toweling and press at high setting to remove excess wax and set the colors.

Permanent fabric markers: Be sure you select fabric markers that do not bleed or run on the fabric. It is best to test markers on a scrap corner of the fabric before starting to work on the dolls. Use a very light touch, since fabric markers tend to yield deep, vibrant colors that might overwhelm the finer details of the doll designs.

Embroidery: Embroidered details may be worked on the plain background fabric, or used in combination with a painted or crayoned background. We suggest that embroidery be confined to details, rather than trying for an overall embroidered effect.

To assemble dolls: Cut out front and back of each character, cutting at least ¼ inch outside the solid outline of each figure. With right sides together, pin and baste front and back together, carefully matching up the solid outlines of figures.

Stitch doll together by hand or by machine. Stitching should fall about ¼ inch outside the solid brown figures as closely as possible. Leave a 1-inch opening at base of figure for turning. Trim seams.

Turn dolls right side out and press with a hot iron before stuffing. Lightly stuff doll, beginning at head and working down. Turn under base of doll and slip-stitch closed.

COUNTRY COUSIN DOLLS,

pages 66-67

Materials: Flesh-colored fabric (bodies); assorted plain and printed wool and calico fabrics (clothing); unspun wool or mohair (hair); buttons, lace, ribbons, leather scraps; acrylic paints; fabric glue; polyester

fiberfill; thread; butcher paper.

Directions: Enlarge patterns, page 106. Make full-size patterns for each piece of each doll (sleeves, dresses, arms, boots, aprons, shirts, pants, and bodies).

For body patterns, use basic outlines of main patterns. Draw in simple faces (see examples on patterns). For dresses, cut along necklines indicated on main patterns and extend hemlines to 1 in. below lines indicated for boot tops. Cut a 7½x1-in. rectangle for neck scarves. For father's cuffs, cut a 1½x6-in. rectangle. Cut a 1¼x3¼-in. rectangle for son's cuffs. Son's pants pattern is a 6-in. square. Label all pieces. All patterns include ¼-in. seam allowance.

For each doll, cut 2 bodies and 4 arms from flesh-toned fabric. From assorted wools and calicos, cut fronts and backs for shirts, dresses, sleeves, cuffs, pants, boots, and pig. Cut 1 apron, 1 head scarf or scarf.

Sew aprons to dress fronts; trim apron edges with lace.

Pin dress, shirt, boot fronts to body fronts; pin dress, shirt, and boot backs to body backs. Pin all sleeve fronts and backs to arm front and backs. With right sides together and using ¼-in. seam allowance, sew all body fronts and backs together; leave seams open for turning along straight edges. Repeat for all arms. (*Note:* For dress hem overhang, do not sew between boot tops and bottom of skirt. Tuck dresses up while stitching around boots [see detail drawing].) Clip curves; trim seams. Turn dolls right side out and stuff firmly with fiberfill. Sew openings closed.

Hem dresses and trim with lace. Add sleeve cuffs, lace trims, shirt buttons, shoelace detail. Hand-sew finger and boot divisions (see broken lines). Sew unspun wool or yarn along parts on heads; style hair as desired. Lightly sketch in faces with pencil and paint facial details with acrylics. Tie on and tack head or neck scarves in place. Trim scarf ends. Attach pig inside mother's arms, girl's hands to each other, and father's hand to son's shoulder.

MOM AND DAD PROJECTS,

pages 68-69

General directions: Our "Mom" and "Dad" plaques are embroidered letters on off-white fabric background. For other ways to decorate fabric with these letters, see the instructions, below. Specific instructions for the plaques and the evening bag follow.

To begin the projects, first enlarge the letter patterns, pages 108-109. To create pattern, transfer the letters for an M and an O, or a D and an A, to brown paper for the master pattern. Then trace each word onto tissue paper, repeating each letter.

To transfer designs to muslin or other lightweight or light-colored fabrics, place a motif under a square of fabric; allow adequate margins for seams, etc. Trace design lines with a fine-point brown permanent marker, using a light touch. (Test the marker first to determine the pressure needed for a sharp line.)

To transfer designs to heavier fabrics, slip dressmaker's carbon paper between fabric and design. Make closely spaced indentions through the carbon with a needle.

Decorating the fabric designs

The letter designs may be embellished with fabric dye, paints, embroidery, appliqué,

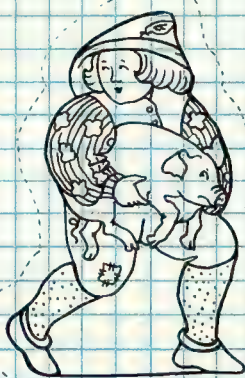


CHARACTER A
Front

Little
Bo-Peep
has lost
her sheep,
And can't tell
where to
find them.



CHARACTER A
Back



CHARACTER B
Front

Tom, Tom,
the piper's
son,
Stole a pig
and away
he run!



CHARACTER B
Back



CHARACTER C
Front

Mary had
a little lamb,
Its fleece was
white as snow;
And everywhere
that Mary went
The lamb was
sure to go.



CHARACTER C
Back



CHARACTER D
Front

Adiller,
a dollar,
a ten o'clock
scholar!
What makes
you come
so soon?



CHARACTER D
Back



CHARACTER E
Front

Polly, put the
kettle on,
Polly, put the
kettle on
And let's
drink tea.



CHARACTER E
Back



CHARACTER F
Front

Wee Willie
Winkie
runs through
the town,
Upstairs and
downstairs,
in his
nightgown.

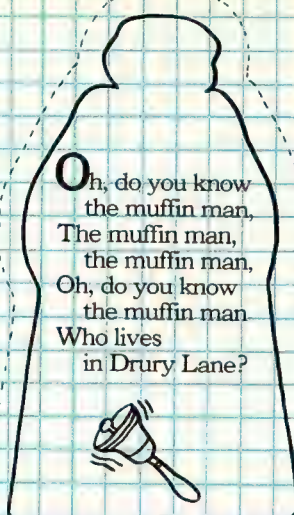


CHARACTER F
Back

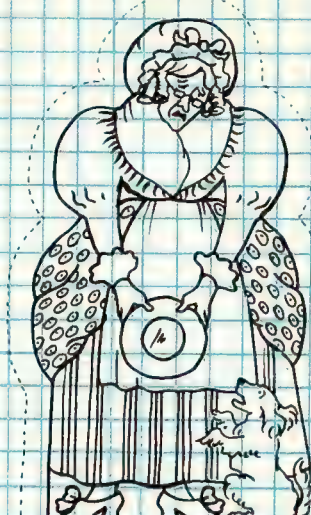
1 Square = 1/2 Inch



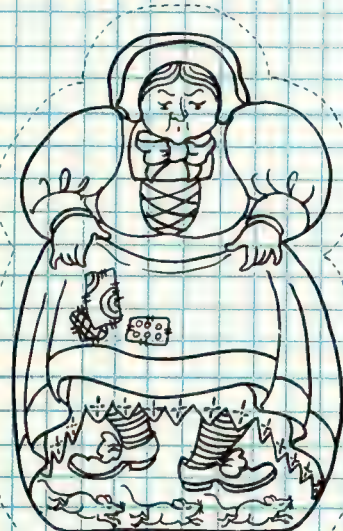
CHARACTER G
Front



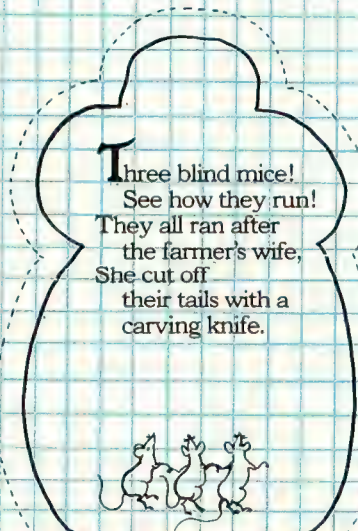
CHARACTER G
Back



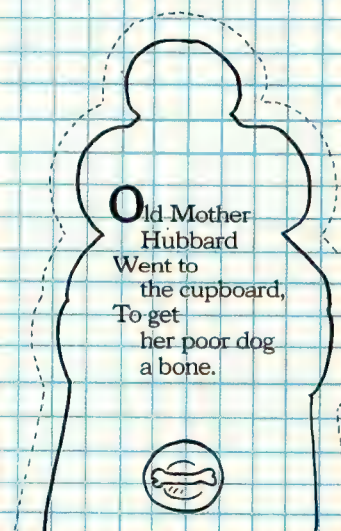
CHARACTER H
Front



CHARACTER I
Front



CHARACTER I
Back



CHARACTER H
Back



CHARACTER J
Front



CHARACTER J
Back

1 Square = 1/2 Inch

INSTRUCTIONS *Continued*

beading, or quilting. If you choose to decorate designs, do so before assembling them into projects.

Fabric dye: To add background color, you can dip muslin or other washable fabric in a cold water dyebath for an overall tint. Mix a weak solution of fabric dye in the color of your choice, then test it on a scrap of the same fabric before you color the entire piece. The color should be light enough to allow design lines to show through. When

dry, tinted fabric may be used as is or decorated with paint or embroidery to suit your taste.

Painting: Use acrylic or fabric paints and a narrow (1/4-in.-wide) rounded brush.

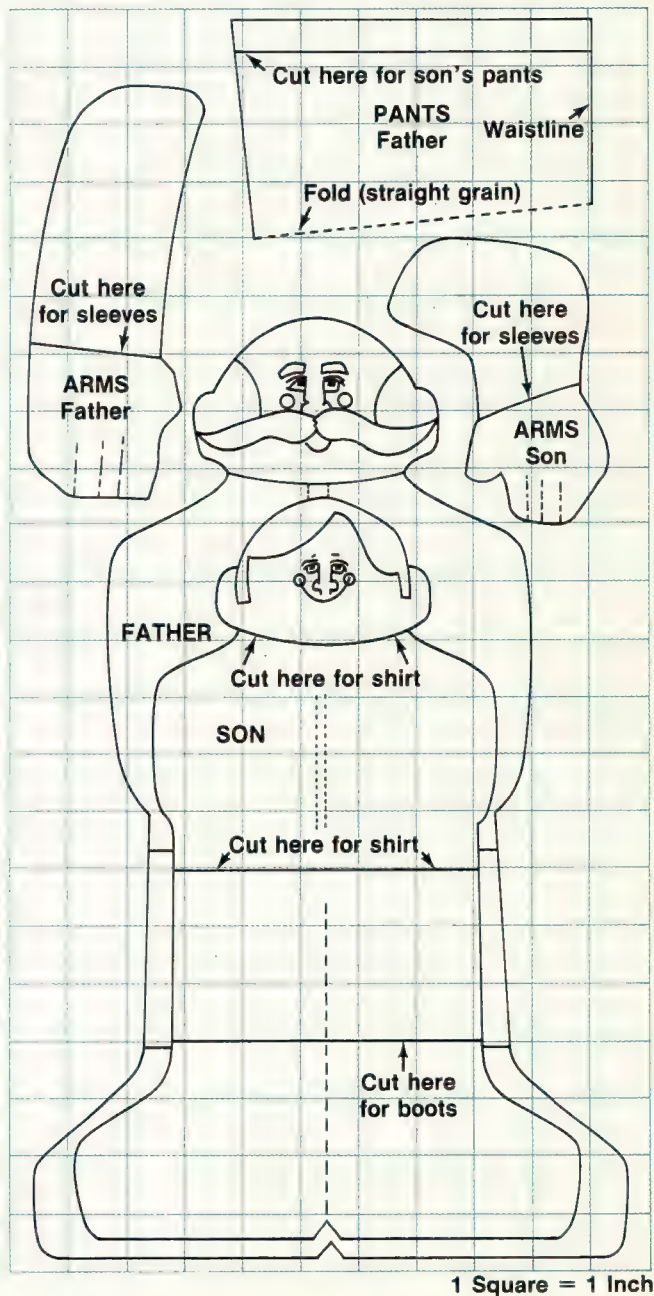
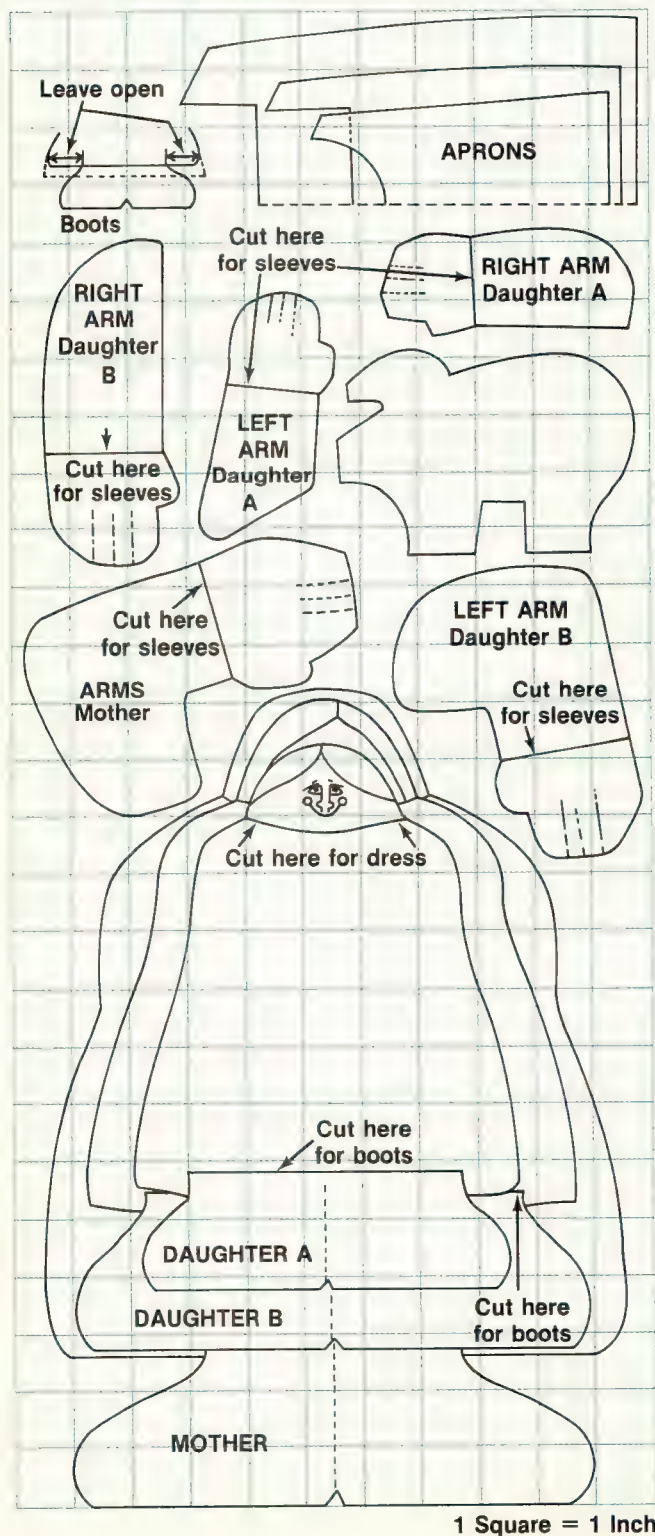
For a light wash of color, thin acrylic paints with water. (For fabric paints, follow manufacturer's directions.) To lighten colors, mix a drop of white paint with a few drops of water, then mix this with the color (too much white makes colors heavy and opaque). To mix colors, follow the procedure for lightening a shade. Be sure to test

your colors on scrap fabrics before painting the design.

Dip brush into color, stroke off excess paint on paper toweling, then brush color carefully and sparingly onto fabric. Paint up to but not over design lines. Paint is less apt to bleed if a sliver of unpainted fabric is left between colors.

Paint dark colors first, then light colors. Let each area dry thoroughly before painting adjacent areas.

When the paint is completely dry, heat-set the colors with a warm iron on the wrong



side of the fabric.

Colored pencils, crayons, and fabric markers also may be used to decorate fabric. Use a light touch, and heat-set the applied color with a warm iron.

Embroidery may be used alone or in combination with paint to enhance a motif. Use simple stitches and a variety of cotton, silk, and metallic threads to embellish all or por-

tions of the designs. Or use straight, zigzag, or decorative machine embroidery stitches to outline or fill in portions of the designs.

Appliqué and beading: Motifs may be embellished with ribbon, lace, or fabric, appliqués. Or accent design elements with beads.

Quilting: After all other decorating is completed, patches also may be quilted for added dimension. First sandwich a layer of quilt batting between the decorated patch and a piece of lightweight backing fabric; then machine- or hand-quilt along the design lines you wish to emphasize.

"MOM" AND "DAD" PLAQUES,

pages 68-69

Materials: 12x30-in. piece of off-white closely woven fabric, such as linen or 100-percent cotton; embroidery threads, including floss, silk, metallic, and other novelty threads; small piece of quilt batting; frame; foam-core board; ribbon.

Directions: Refer to general directions and trace the 3 letters for each plaque onto tissue paper. Transfer to fabric.

Embroider motifs with floss, adding touches of metallic or silk stitchery. Use a variety of stitches, including satin stitches, outline stitches, French knots. When embroidery is complete, clean and block work.

To frame, cut a piece of foam-core board to fit inside frame. Cover with quilt batting. Smooth embroidery over batting and secure on back with masking tape. Tack ribbon around edge of stitchery, so that it forms a "mat" for stitchery. Secure in frame.

MOM'S EVENING BAG,

page 68

Materials: Two 12x18-in. pieces of crepe, satin, or other dressy fabric; 2 yds. picot-edged taffeta ribbon; embroidery thread.

Directions: Enlarge the "M" for front of bag and transfer it to 1 piece of fabric so that base of M is 2 in. above one 12-in. edge of the fabric (this will be the lower edge of the front flap) and centered widthwise.

Embroider the design in stitches, threads, and colors of your choice. The bag shown is worked in gold and silver metallic threads, with the morning-glories and lattice in blue, the leaves in green. The letter is peach-colored, with gold threads couched down in the open spaces. A line of gold thread is couched down about 1 in. from the raw edge of the fabric.

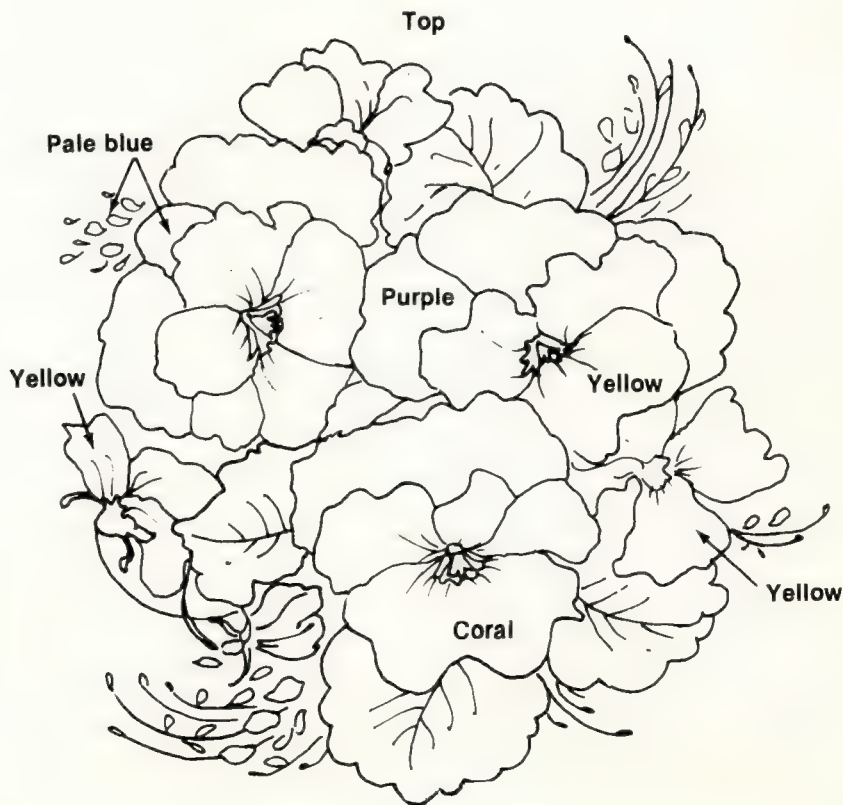
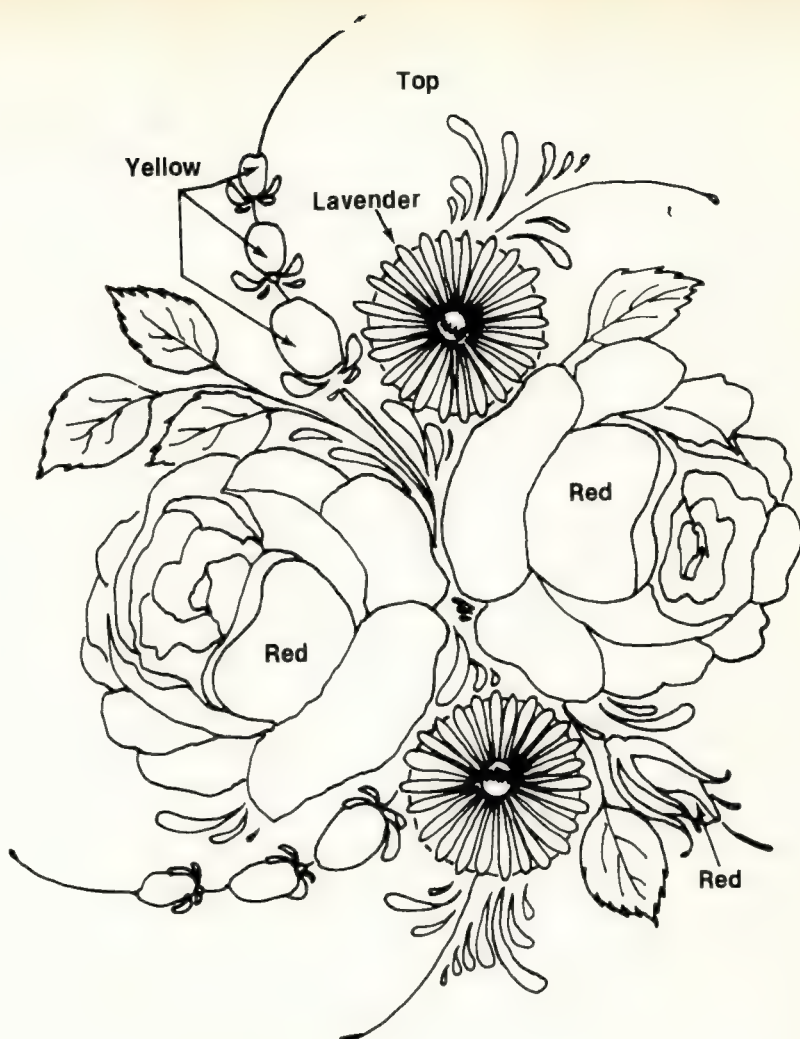
When embroidery is finished, baste taffeta ribbon along the seam line ($\frac{1}{2}$ in.) of the front flap so just the picot trim shows, then stitch fabric into an envelope bag. Add lining.

PAINTED BOXES

pages 70-71

Materials: Six-in.-diameter wooden box (for pansy design); 7-in.-diameter wooden box (for rose design); acrylic paints in jars or tubes in the following colors: dark red, maroon, dark green, antique gold, purple, and black for rose box; bright yellow, pale blue, lavender, purple, olive green, black and white for pansy box; no. 8 or no. 10 flat watercolor brush; no. 1 or no. 2 fine liner brush; sandpaper; varnish.

Directions: Sand boxes, then paint bases dark green. Lightly transfer rose or pansy designs, *right*, to center of box lid using



INSTRUCTIONS *Continued*

graphite or carbon paper.

To paint designs, thin paint with water to a wash. Using the photo as a guide, paint flowers and leaves in colors noted on patterns. Then, using a fine brush, add stems, shadows and other details. Using green, paint lattice design along lip of lid.

Finish box with 2 coats of varnish, allowing box to dry thoroughly between coats.

EMBROIDERED PAPER BOXES,

pages 70-71

Materials (for 3 boxes): Sheet of perforated paper 11x14 inches; embroidery floss in the following colors; 3 shades of purple, three shades of green, and yellow; no. 26 tapestry needle; tagboard; felt for lining; craft glue; clear finish.

Directions: Work cross-stitch design on perforated paper following pattern, below. (Pattern is for large box; work variations for two smaller sizes.) Stitch through one hole at a time (to prevent tearing paper) and use four strands of floss. Stitch the border designs randomly. Set aside.

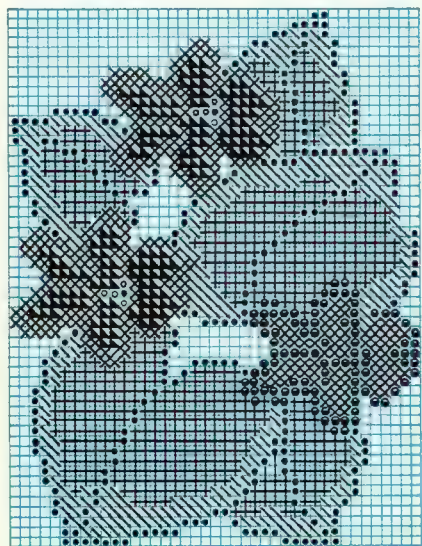
To assemble boxes, follow instructions for large box; adjust for smaller sizes.

For large box, cut a 3¾-in.-wide by 4½-in.-long oval lid from tagboard. Measure the perimeter of the oval and cut a ⅝-in.-wide tagboard strip for the lip. Glue tip to edge of oval, using a ⅝-in.-wide tagboard lining (folded in half) to secure the piece.

Cut an oval base slightly smaller than the inside of the lid; then, cut a 1¼-in.-tall tagboard strip for the sides and secure the strip to the base (see instructions, above).

Cut another strip from tagboard (slightly longer than the first) and glue it to the inside of the box for added strength. Cut an oval slightly smaller than the base and glue it to the inside of the box. Cut felt lining pieces and glue them to the base and sides.

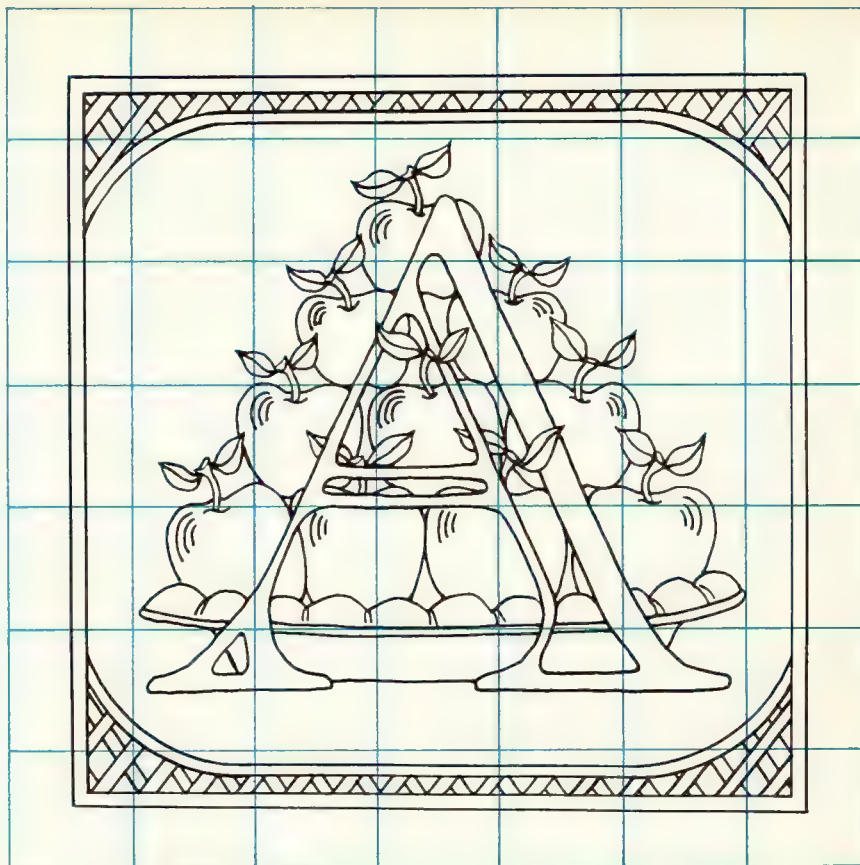
Glue the cross-stitch designs in place (use glue sparingly) and trim the edges. Wipe off



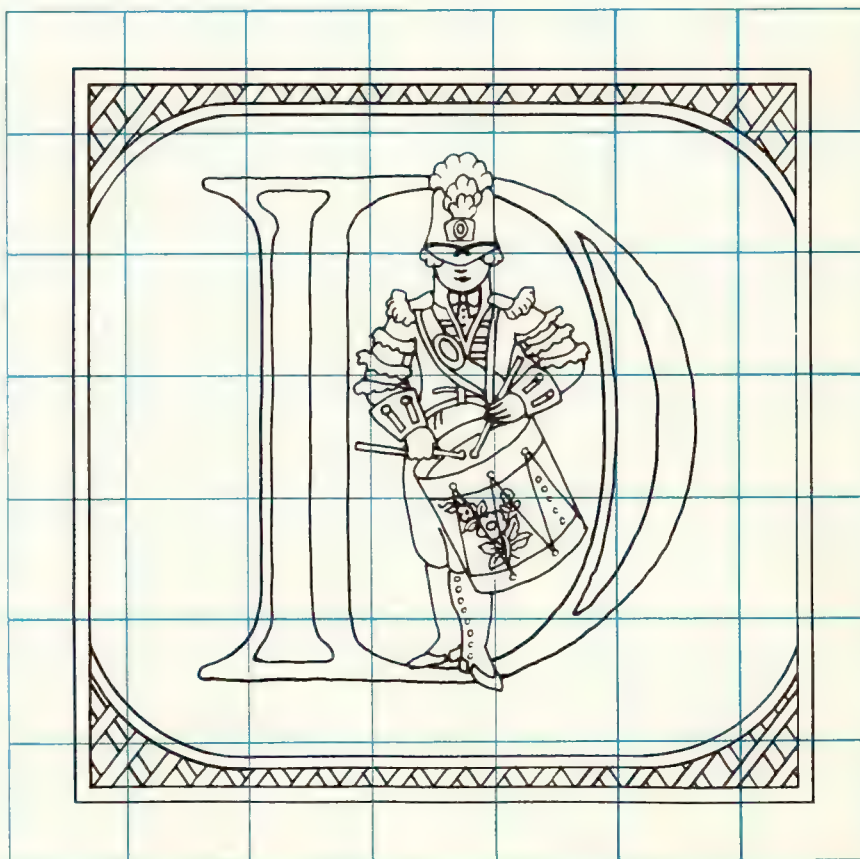
1 Square = 1 Cross-stitch

COLOR KEY

- | | |
|----------------|---------------|
| ■ Lavender | □ Yellow |
| ⊠ Purple | ⊞ Light Green |
| ⊞ Dark Purple | ⊞ Green |
| ⊞ Forest Green | |



1 Square = 1 Inch



1 Square = 1 Inch

excess glue and let dry. Apply clear finish to the outside.

CHRISTMAS KITTENS,

pages 74-75

The cat patterns on page 110 are used in various sizes and combinations for each of the projects shown on pages 74 and 75. To increase the number of different patterns and poses to use for your projects, reverse patterns so features and positions of tails are opposite; change position of pupils so that eyes look up, down, left, or right.

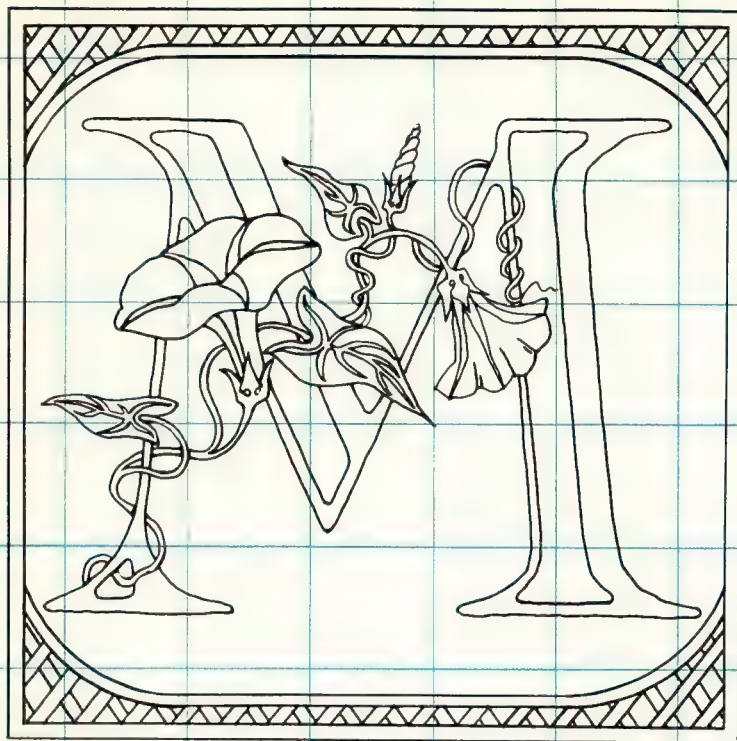
All projects are worked on muslin or natural-colored fabric. Use light- to medium-weight fabric for ornaments and small projects; use heavier, sturdily woven fabric for large, stuffed-cat pillows and toys.

To embroider, use 3 to 6 strands of embroidery floss in dark red or color of your choice. Work designs in chain or outline stitches, except use satin stitches for pupils of cats' eyes. Add ribbon bows and small bells to enliven projects.

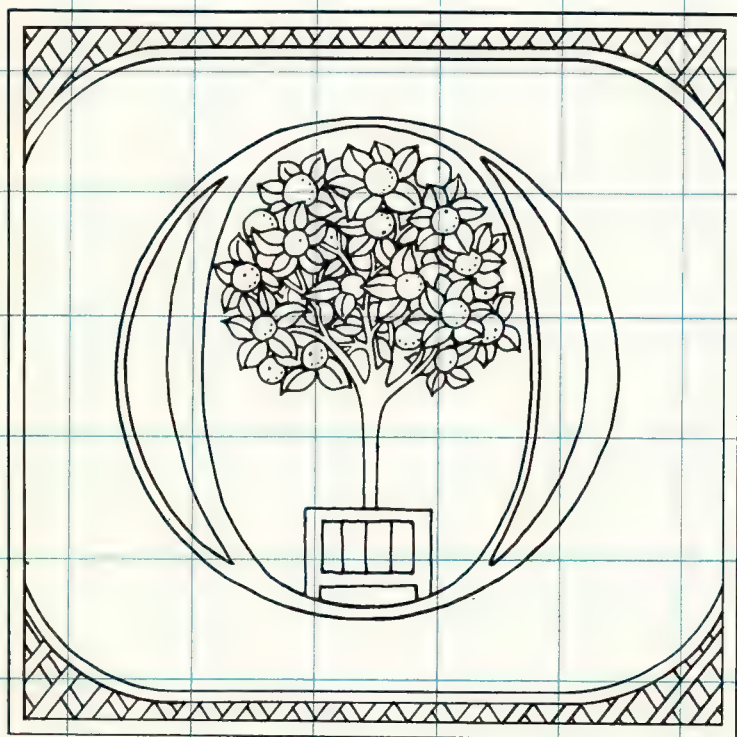
For ornaments: Embroider designs on muslin; stitch fronts to matching backs $\frac{1}{4}$ inch beyond outlines; stuff. Embellish with bow and bell tacked to neckline.

For a tree skirt: Embroider designs around the edge of a 44-inch square of natural-colored fabric. Bind edges with print fabric, making a 2-inch border.

For pillows and toys: Enlarge designs, using a scale of one square equals 2, 3, or 6 inches (for medium, large, and huge cats). Embroider designs, then sew into pillows or toys.



1 Square = 1 Inch



1 Square = 1 Inch

CAT QUILT,

pages 74-75

Finished size is 70x84 inches.

Materials: 2 $\frac{3}{4}$ yds. muslin; 12 skeins of red embroidery floss; 3 $\frac{1}{2}$ yds. red print fabric for sashing strips and borders; 4 yds. backing fabric; 70x85 inches quilt batting; 9 $\frac{3}{4}$ yds. of 1 $\frac{1}{2}$ -inch-wide bias binding; 7 yds. grosgrain ribbon in assorted colors.

Directions: Enlarge cat designs on page 110, using a scale of one square to 2 inches. Make one copy of each design as shown, then reverse (R) each design for a complete set of 20 quilt squares.

Cut twenty 13-inch muslin squares. Trace each design in center of square; embroider, using three strands of floss.

Arrange squares in 5 rows of 4 squares each as follows (left to right): *Row 1:* Cats 1, 2, 3R, 1R. *Row 2:* Cats 4, 3, 5, 6R. *Row 3:* Cats 7R, 8R, 9R, 7. *Row 4:* Cats 6, 5R, 2R, 4R. *Row 5:* Cats 10, 9, 8, 10R.

Stitch 3-inch-wide (add $\frac{1}{2}$ -inch seam allowances) sashing strips between blocks and rows. Then add 6-inch-wide borders (add seam allowances) to top, bottom, and sides. Cut and piece backing.

Sandwich batting between front and backing; baste layers together. Quilt around squares. Bind edges of quilt. Embellish cats' necklines with ribbon bows in assorted colors.

EYELET ORNAMENTS,

pages 76-77

Materials: 2 $\frac{1}{2}$ -in. foam balls; 4 yds. 1-in.-wide gathered eyelet lace for each ornament; pins; florist's wire.

Directions: Begin each ornament at the bottom of each ball. Coil the end of the

INSTRUCTIONS *Continued*

eyelet lace so that it forms a quarter-sized circle; pin to bottom of ball. Wrap and pin eyelet around this circle once more.

To cover remainder of ball, coil eyelet in rounds spaced $\frac{1}{2}$ in. apart, and at the same time make $\frac{1}{4}$ -in.-wide pleats spaced $\frac{1}{2}$ in. apart along the gathered edge. Pin each pleat in place. Make sure that each successive round of lace completely covers the pleats and pins of the previous round.

When all rounds have been completed and the ball is covered, bend a short length of wire into a U-shape and insert into the top of the ball to form a hanging loop.

PICTURE FRAME ORNAMENTS,

pages 76-77

Materials: Round, oval, and rectangular small plastic picture frames (available at craft and hobby supply outlets); a variety of family portraits small enough to fit the frames; spray adhesive; lightweight cardboard; decorative papers for backing; gold cord.

Directions: Cut a piece of cardboard backing for each frame with a utility knife so that it fits snugly inside the frame. With spray adhesive, affix a portrait to a suitably sized cardboard piece; trim away excess. Insert the cardboard into the frame; cover exposed cardboard with paper. Hang from tree with a loop of gold cord.

CROCHETED MIRROR ORNAMENTS,

pages 76-77

Materials: Mangelsen's 4-ply gold thread; 2-in.-diameter two-sided mirror disc ornaments; size 6 steel crochet hook.

Directions: With 1 strand of thread, ch 5; sl st to form ring. *Rnd 1:* Ch 5, dc in ring, (ch 2, dc in ring) 7 times; ch 2, join with sl st to 3rd ch of beg ch-5. *Rnd 2:* Ch 5, (dc in ch-2 sp, ch 2, dc in next dc, ch 2) 8 times; dc in ch-2 sp, ch 2; join with sl st to 3rd ch of beg ch-5. *Rnd 3:* Sl st into next ch-2 sp ch 3, dc in same sp, (ch 2, 2 dc in next ch-2 sp) 17 times; ch 2; join with sl st to 3rd ch of beg ch-5. Fasten off.

Rep Rnds 1-3 for other side of ornament; do not fasten off. Sl st into next dc. Hold wrong sides of ornament halves tog, and align ch-2 sps around. *Joining rnd:* Sl st in first ch-2 sp, ch 1, in same sp work sc, dc, trc, dc, and sc; * sc, dc, trc, dc, and sc all in next ch-2 sp. Rep from * halfway around ornament. Sl mirror disc bet halves; continue joining rnd, ending with sl st to first sc. Fasten off. Make 4-in. hanging lp.

CROCHET-COVERED SATIN BALLS,

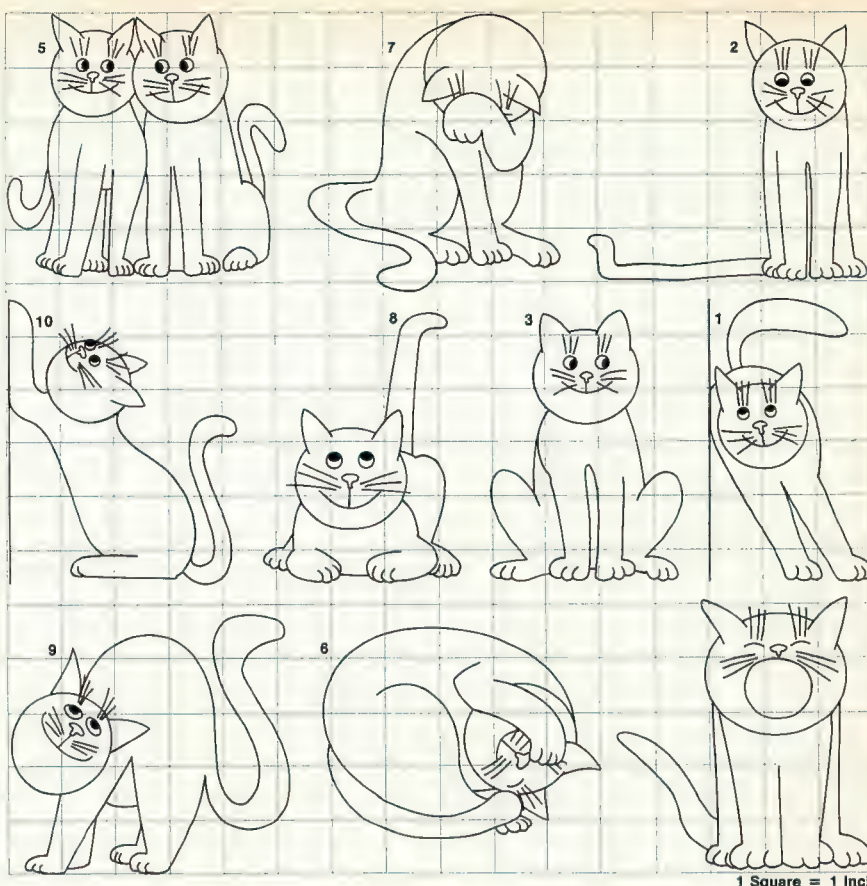
pages 76-77

Materials: $2\frac{1}{2}$ -inch-diameter satin-covered foam balls; Mangelsen's 2-ply gold lamé thread; size 6 steel crochet hook.

Directions: *Note:* The crocheted covering for this ornament is worked in 2 pieces; work each identically and follow assembly instructions below.

Ch 12, sl st to form ring.

Rnd 1: Ch 3, dc in joining; work 2 dc in each ch around; sl st to top of ch-3 at beg of rnd—24 dc. *Rnd 2:* Ch 7, * sk 2 dc, dc in next dc, ch 4. Rep from * around; join last



ch-4 with sl st to 3rd ch of beg ch-7—8 ch-4 lps. *Rnd 3:* Ch 8, * sc in ch-4 lp, ch 4, trc in dc, ch 4. Rep from * around, ending with sc in ch-4 lp, ch 4, join to last ch-4 with sl st to 4th ch of beg ch-8. *Rnd 4:* Ch 10, * double treble (dtr) in trc, ch 5. Rep from * around; join last ch-5 with sl st to 5th ch of beg ch-10. Fasten off.

To assemble, position 2 halves around ball, aligning dtr's and ch-5's. Join thread in any ch-5 lp of both halves and work 6 sc over lps of both halves. Join to first sc; fasten off.

LAMÉ HEARTS,

pages 76-77

Materials: Pink lamé; muslin; fiberfill; sewing thread.

Directions: Draw a $3\frac{1}{2}$ -inch-high heart on a cardboard scrap to serve as the master pattern; cut it out. Trace around pattern on the back of the lamé. Cut out lamé pieces, leaving at least an inch seam allowance between each piece.

To make a trapunto heart on the front of the ornament, place a muslin scrap and lamé scrap wrong sides together. Machine-stitch a smaller heart shape inside the lamé ornament shape. Cut a slit in the muslin; stuff the small heart shape with a bit of fiberfill. Slipstitch the opening.

To complete the ornament, place two lamé pieces—one trapunto heart and one plain heart—right sides together. Stitch, leaving an opening for turning. Turn, trim seams, stuff, and slip-stitch closed.

LACE-ADORNED BALLS,

pages 76-77

Materials: Satin-covered foam balls in a

variety of colors and sizes; scraps of antique or newly purchased lace; white glue; florist's wire.

Directions: Sort lace according to type and size, and plan each ornament before gluing. Use each lace piece to its best advantage, such as wrapping a scalloped edging around a ball to form a star-shaped opening. Or double-wrap a wide lace piece twice around a ball to cover it. Or position individual lace motifs randomly around the surface; accent with lace edgings or small ribbons.

Glue the lace to the ball, pinning it in place until the glue sets.

MAN'S PATCHWORK VEST,

page 76

Materials: Man's vest pattern (Butterick no. 6456); satin lining fabric for vest lining and back (see pattern for yardage); scraps of medium-weight satin lining fabrics and silk neckties for vest front; 1 yd. muslin; fusible webbing; assorted colors of embroidery floss; notions for completing vest as required in pattern.

Directions: Preshrink muslin and cut out vest fronts. Plan placement of scrap fabrics and tie pieces to front of vest, using patterns and tie pieces to best advantage. Pin scraps and ties in place on muslin, trimming pieces to align with outer edge of pattern pieces.

Working with 1 piece at a time, attach scraps to muslin with fusible webbing.

When all pieces are secure, embroider around each piece with featherstitches as for a crazy quilt.

Complete pocket assembly, if desired, and complete vest according to pattern directions.

PATCHWORK SKIRT,

page 76

Materials: Assorted solid, print, plaid, and checked medium-weight cottons or cotton-blend fabrics (approximately $\frac{1}{4}$ yds. for ankle-length skirt shown); 7- or 9-in. zipper; lightweight lining fabric; ribbon.

Directions: *Note on selecting fabrics:* For best results, use fabrics that are the same weight and fiber content. Preshrink and press all fabrics before cutting.

For a skirt such as this, choose between 8 and 12 fabrics, and strive for a pleasing mix of prints, plaids, stripes, and solid-color fabrics. Select a basic shade for 2 or 3 of the fabrics and then plan the remainder of the patterns and colors to coordinate or contrast with them. Don't worry that a certain combination might clash; specific combinations won't be discernable when the piecing is completed.

From assorted fabrics cut 374 four-in. squares.

To assemble, stitch 24 squares into bands of fabric for top tier (2 squares high and 12 squares across) using $\frac{3}{8}$ -in. seams; press all seams to 1 side.

The 2nd tier is 3 squares high and 20 squares across (60 squares); the 3rd tier is 3 squares high and 30 squares across (90 squares); the 4th tier is 3 squares high and 60 squares across (180 squares). (*Note:* For a shorter skirt, delete a row of squares from the 2nd tier. For a longer skirt, add a row of squares to the 3rd or 4th tier.)

If skirt is to be lined, baste lining fabric to wrong side of each pieced strip as if it were 1 fabric piece.

Gather longest, bottom tier to fit along the edge of the 3rd tier. Pin in place; machine-stitch.

Repeat with each successive layer; a single back seam will be formed.

For waistband, cut a 7-in.-wide fabric strip that is long enough to encircle waist, plus 1 in. Fold in half lengthwise; press. Gather top of skirt into waistband. Fold waistband edges under; stitch in place.

With right sides together, stitch back seam, inserting zipper along seam flush with waistband top. Tack bows to skirt, using photo as a guide.

GIRL'S DOILY TOP,

page 77

Materials: A collection of large and small embroidered doilies, handkerchiefs, and dresser scarves; grosgrain or satin ribbon; purchased or antique lace; purchased or antique lace collar.

Directions: Using a blouse or sweater that fits well as a guide, draw a front and back pattern on brown paper. (*Note:* Top is designed to fit as a tabard, and is open at the underarm sides and ties at the waist.)

Plan position of embroidered pieces by placing on pattern. Position pieces so that the embroidered end of a runner falls on the front, for example. A medium-sized doily could be cut in half and used for 2 cap sleeves. Plan for a neck opening.

When embroidered fabric is sufficient to cover pattern piece, mark cutting lines. Cut out pieces, allowing for $\frac{1}{2}$ -in. seams, and assemble. Add ribbon ties at lower side at waistline. Add lace trims and collar as desired.

Do's and Don'ts of Dyeing

Whether you want to rejuvenate a faded bedspread or draperies, create one-of-a-kind fabric, or "paint" unfinished wood or wicker an exciting new color, you can do the job easily with dyes. For professional-looking results, read these important pointers before you begin and follow the step-by-step instructions provided by the dye manufacturer.

Know what's dyeable

If the fabric is washable, it usually can be dyed. Light-colored fabrics are easily dyed a darker color. But, if you want to dye dark fabrics a lighter color, you must first treat them with a color remover.

Patterned fabrics will remain patterned after dyeing, so consider both the background color and the color the pattern will become. When certain colors are dyed, a third color is produced—for example, red fabric dyed blue becomes purple, blue fabric dyed yellow becomes green.

Another factor to consider is the fabric's fiber content. Fabrics that dye well include washable cotton, linen, silk, and wool, and fabrics that are blends of these natural fibers. Synthetic fabrics made of nylon, rayon, and acetate also will take dye, but polyesters and acrylics probably will tint only slightly. Vinyls can be colored with dyes, but glass fibers can not.

Wood and wicker can also be "stained" with light- and medium-colored dyes. Small articles can be dipped in a dye solution in a tub or sink. To color large articles, you can apply the dye with a sponge or a brush.

Choose the right method

There are three basic ways to dye: in the washer, in a sink or basin, and on top of a range. The right method for you depends on what you're dyeing and the color you want.

Using a clothes washer is the simplest because the machine does the stirring for you.

A sink or basin works well for small articles, such as place mats, pillow covers, and baskets. Wools are best dyed this way, as they tend to shrink

when dyed in a washer.

Dyeing in a large pot on top of a range allows you to set dark or vivid colors with high heat.

Simple steps to success

Take the time to determine the correct amount of dye to use. The basic recipe is one-half bottle (eight ounces) or one package of powdered dye for every pound of dry fabric or three gallons of water. But if you want dark, strong colors, use more dye.

Never pour dye directly on an article; the piece will be permanently stained. Instead, mix the dye thoroughly with hot water, then add the article. Since undissolved dye particles make small spots, first dissolve powdered dye very carefully in a small container and strain it through a cloth sieve.

It's always important to start with clean, wet fabric that is free from spots, stains, and soil. Be sure to wash never-laundered articles several times to remove fabric finishes that might prevent an even dye job.

Whether you choose to use a washing machine or some other container for your dye project, always experiment with a swatch of the fabric before you plunge the entire piece into the dye bath. Dye the sample for approximately ten minutes, then iron the fabric dry to see how well the color is taking. The fabric will lighten as it dries.

To avoid streaking, be sure to move the article constantly with a metal or wooden spoon during the dye bath.

After the fabric has been dyed, squeeze it to remove excess water (never wring or twist). Then machine-dry the fabric or hang it on a line away from direct sun. If the fabric is wrinkled, iron it before it is completely dry. Press the material on the wrong side, then hang it on a rack or line to dry.

Wash newly dyed articles separately to avoid tinting other clothes.

Apply shellac or varnish to dyed wood or wicker articles to prevent the dye from rubbing off.

For more information on dyes and dying, consult your public library. Spinning and weaving shops also carry natural and cold-water dyestuffs.

How to Enlarge and Transfer Designs

Working with a pattern or design based on a grid needn't be a frustrating experience. There are several ways to accurately enlarge and transfer patterns to ensure that your craft project is an unqualified success.

Transposing

This technique is the least expensive method of enlarging a pattern. You'll need a sheet or two of graph paper, a ruler, and a soft lead pencil. Invest in a good eraser—you'll find that it will make the job easier. All of these materials are available at art supply stores.

Graph paper is available in large or small sheet sizes, with a wide range of number of squares per inch. Be sure to use a type of graph paper that features a bolder line designating every square inch. (Some art supply stores carry graph paper that is ruled in one square per inch.)

Begin by assembling enough sheets of graph paper to a size large enough to accommodate the entire finished pattern. For best results, use transparent tape and fasten the sheets together on both sides.

Refer to original pattern and mark off as many 1-inch grid squares on the graph paper as are given for the original pattern. Some patterns may be scaled to "one square equals ½ inch," or "one square equals 2 inches." If so, mark the graph paper grid accordingly.

Number horizontal and vertical rows of squares in the margin of the original. Then transfer these numbers to corresponding rows that appear on the graph paper grid.

Begin by finding a square on the graph paper that corresponds to a square on the original. Mark the graph paper grid with a dot wherever a design line intersects a line on the original. (Visually divide every line into fourths to gauge whether the line cuts the grid line halfway or somewhere in between.)

Working one square at a time, mark each grid line where it is intersected by the design. After marking several squares, connect the dots, following the contours of the original.

Little by little the new design will take shape in the proper size and pro-

portion. When tracing lines, strive for the same look as the original. If a line forms a graceful curve, make the new line as similar as possible. When possible take advantage of straight lines; draw these new lines first and then draw curved and angled lines in relation to these points.

Projection and photomechanical techniques

There are several pieces of equipment that enable you to accurately and quickly enlarge a pattern. This equipment is usually available to the public at local libraries or educational facilities, free or at a nominal charge.

Opaque projectors will receive flat, horizontal artwork and project it onto a vertical surface. To use an opaque projector, make a graph paper grid as for the transposing method. Insert the original pattern in the projector and line up the squares on the original pattern with the graph paper grid. Keep moving and focusing the projector (they are usually placed on carts) until the squares are identical.

Overhead projectors receive sheets of transparent material (such as clear acetate sheets) and project an image on the wall. To transfer a pattern with an overhead projector, first trace the original design and grid onto a sheet of acetate with a fine-tipped marking pen. Then repeat the steps used for the opaque projector.

Repro stats are used in preparing artwork for printing. They are available at specialty service shops and are moderately priced according to size. To find a service that prepares repro (reproduction) stats, look in the Yellow Pages under "Photo Copying" or "Photostatic Copy Service."

Many times, local fast-service print shops will be able to provide the same type of services less expensively.

Transferring designs

The best method of transferring a design depends on the design itself and the materials you're using. For embroidery designs, transfer the design with a technique that will be invisible once the embroidery is completed. Use

wash-out transfer pens or a basting technique.

For sewing patterns, transfer the design in such a way that the line you trace is the cutting line. You may have to add seam allowances to existing patterns to do this. If you need to also transfer the stitching line, trace it with a wash-out transfer pen.

For needlepoint, make sure that whatever transfer method you use is not affected by blocking or any other contact with moisture.

Choose from:

Typist's carbon paper or graphite paper. Use this to trace designs onto wood or paper.

Transfer pen. Draw or trace directly onto fabric (use a light touch), work the design. When you're finished, simply dampen the fabric and the designs disappear. This type of pen is available at needlework supply or fabric shops, and is available in light and dark colors.

Basting. Draw the pattern on tissue paper and pin it to fabric. Hand- or machine-baste around the design lines. Tear away the tissue paper. Lightly draw along the basting; remove threads.

Chalk: This method is appropriate for woodburning or various types of decorative painting. Place the pattern wrong side up on a flat surface. Then cover the design area with chalk (hold the piece of chalk on its side and rub vigorously). Then tape the pattern to the object and trace over the lines with a soft lead pencil. The chalk will mark the surface; any chalk not covered by paint can easily be wiped away.

Projection. If you are transferring a design to light-colored fabric or thin paper, you can easily trace the pattern by positioning the pattern under the fabric and letting light shine through.

Pin the fabric and pattern together around the edges. With masking tape, secure the fabric to a large window. Then lightly trace the outline on the fabric.

An alternative method is to place the work on a glass-topped table with a light source underneath. This method is easier to trace and prevents the fabric from sagging.

Show Off Your Crafts

Many types of crafts have joined the ranks of fine art. Shops and galleries across the country display handcrafted weavings, rugs, batiks, and pottery alongside original oils and watercolors. Here are some useful ideas for displaying your crafts collections as well as your own handcrafted projects, plus a few helpful hanging pointers.

Easy displays

If you have wall space or a room to spare, create a dramatic environment for your crafts with color-related works such as weaving or small woven rugs. Divide the available wall space into squares or rectangles. Then paint the wall sections with a few of the dominant colors from your craft pieces. Frame each box with strips of plastic tape or wood laths.

You can hang an individual craft work in each box or make a grouping of several small pieces in one box. To hang the pieces, use carpet tape. Or, for less permanent fastening, attach the pieces to an artist's stretcher.

For a striking room display of three-dimensional crafts pieces, suspend them from a small plywood ceiling you make yourself. Cut a piece of plywood large enough to accommodate the pieces you plan to hang and paint it to match the ceiling. Attach the plywood to the ceiling with a toggle hook in each corner. Then use screw eyes or screw hooks and nylon wire to hang the crafts works at various levels.

To hang a rug, quilt, or any large piece, hand-sew each half of two nylon tape fastener strips to the top and bottom edges of the piece on its wrong side. Cut a piece of plywood slightly smaller than the piece. Wrap a white sheet tightly around the plywood. Staple the corresponding fastener strip halves to the wood, matching the positions of the piece's strips. Attach the fastener halves together and your piece is firmly stretched, ready for display.

Hanging pointers

Hanging crafts projects on walls or from ceilings is easier than you may think. Just follow these tips and your crafts will stay where you put them.

- To protect wall, crisscross two short

pieces of tape over point where you intend to drive nail. This will restrict area weakened by puncture.

- If you are hanging heavy crafts objects on walls, seek out a stud—2x4-inch wooden supports located approximately every 16 inches. Try to hang large or heavy pieces from two studs.

- To find a ceiling joist or wall stud, drill a hole straight in. If you don't find one, drill through the same hole slantwise. Straighten a hanger and poke it through the hole until you hit something solid. Measure how far away it is by keeping your thumb on the hanger and lightly mark the spot.



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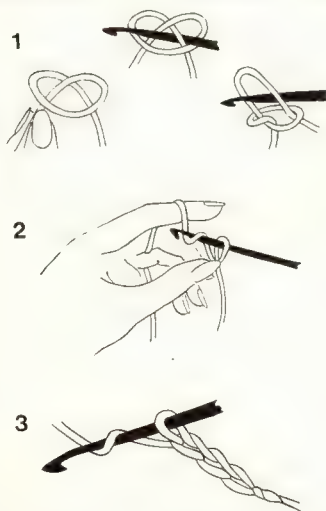
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Basic Crochet Stitches

Abbreviations for crochet projects

beg	beginning
CC	.....	contrasting color
ch	.....	chain
cl	.....	cluster
dc	.....	double crochet
dec	.....	decrease
dtr	.....	double treble
hdc	.....	half double crochet
inc	.....	increase
incl	.....	including
lp(s)	.....	loop(s)
MC	.....	main color
pat	.....	pattern
rem	.....	remaining
rnd	.....	round
rep	.....	repeat
sc	.....	single crochet
sk	.....	skip
sl st	.....	slip stitch
sp(s)	.....	space(s)
st(es)	.....	stitch(es)
tog	.....	together
tr	.....	treble
work even	.....	continue making pattern over same number of stitches without increasing or decreasing.
yo	.....	yarn over
*	.....	repeat whatever follows the * as indicated
( )	.....	work directions given in parentheses number of times specified.

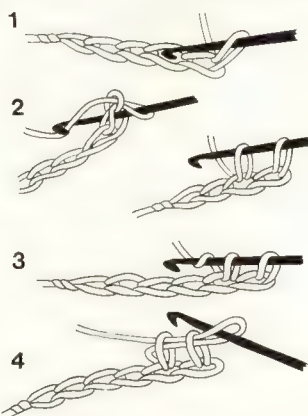
Chain stitch



Start by making a slipknot on hook

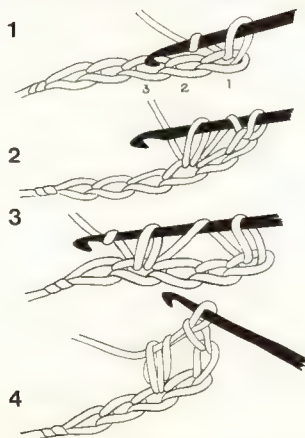
about six inches from yarn end (1). Pull one end of yarn to tighten knot. Hold hook between right index finger and thumb, as you would a pencil. Wrap yarn over ring finger, under middle finger, and over index finger; hold short end between thumb and index finger. For more tension, wrap yarn around little finger. Insert hook under and over strand of yarn (2). Make a chain by catching yarn with hook and drawing it through loop (3). Make chain as long as pattern calls for.

Single crochet



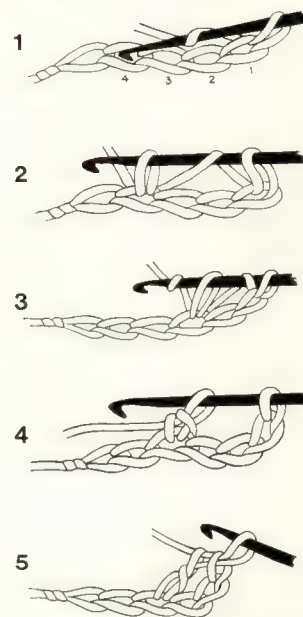
Insert crochet hook into the second chain from hook, under two upper strands of yarn (1). Draw up a loop (2). Draw yarn over hook (3). Pull yarn through two loops, completing single crochet stitch (4). Insert into next stitch and repeat last four steps.

Half double crochet



With yarn over hook, insert hook into third chain, under two upper strands of yarn (1). Draw up a loop (2). Draw yarn over hook (3). Pull through three loops, completing stitch (4).

Double crochet



Holding yarn over crochet hook, insert hook into fourth chain, under two upper strands of yarn (1). Draw up a loop (2). Wrap the yarn over hook (3). Draw the yarn through two loops (4). Yarn over again, and draw yarn through last two loops in hook (5).

Slip stitch



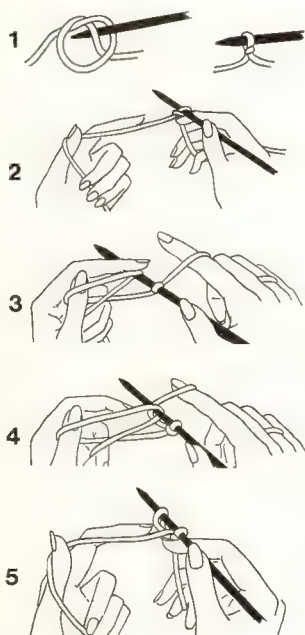
After you've made the foundation chain, insert the crochet hook under the top strand of the second chain from the crochet hook and yarn over. With a single motion, pull the yarn through stitch and loop on hook. Insert hook under top strand of next chain, then yarn over and draw the yarn through the stitch and loop on hook. Repeat this procedure to end of chain. Slip stitch is used as a joining stitch or to bind and strengthen edges.

Basic Knitting Stitches

Abbreviations for knitting projects

beg	.....	beginning
dec	.....	decrease
dp	.....	double pointed
inc	.....	increase
k	.....	knit
lp(s)	.....	loop(s)
MC	.....	main color
p	.....	purl
pat	.....	pattern
psso	.....	pass slip st over
rem	.....	remaining
rep	.....	repeat
sk	.....	skip
sl st	.....	slip stitch
sp(s)	.....	space(s)
st(s)	.....	stitch(es)
st st	.....	stockinette stitch
tog	.....	together
work even	.....	continue making pattern over same number of stitches without increasing or decreasing.
yo	.....	yarn over
*	.....	repeat whatever follows the * as indicated.
( )	.....	work directions given in parentheses number of times specified.

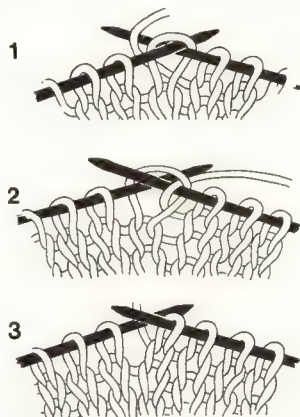
Casting on



Make a slipknot around needle at a distance from yarn end that equals one inch for each stitch to be cast on (1).

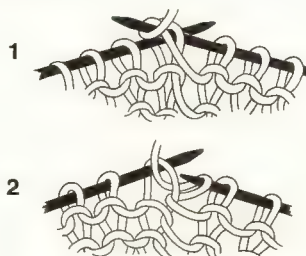
Hold needle with slipknot in right hand and make a loop of short length of yarn around left thumb (2). Insert point of needle in right hand under loop on left thumb (3). Loop yarn from ball over fingers of right hand (4). Wind yarn from ball under and over needle and draw it through loop, leaving stitch on needle (5). Tighten stitches on needle and bring yarn end around thumb. Repeat last four steps for desired number of stitches. Switch needle with stitches to left hand.

Knitting



Hold needle with stitches in left hand and other needle in right hand. Insert right needle through stitch on left needle from front to back. Pass yarn around point of right needle to form loop (1). Pull this loop through stitch on left needle and draw loop onto right needle (2). Now slip stitch completely off left needle (3). Repeat until you have transferred all stitches from left needle to right needle. For next row, move needle with stitches to left hand and other needle to right hand.

Purling



Hold the needle with stitches in your left hand and the other needle in right hand. Insert the right needle through stitch on the left needle from back to front. Wind yarn around the point of right needle to form a loop (1). Draw a loop through stitch on the needle in your left hand and transfer it to needle in your right hand (2). Slip stitch completely off left needle (3). Repeat these steps until all loops are transferred to right needle. This completes one row.

Increasing and decreasing

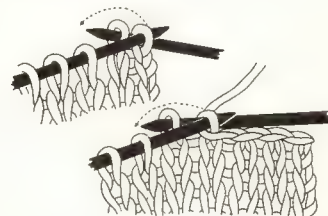


To increase, knit or purl a stitch as usual, but do not slip it off left needle. Instead, insert right needle into back of stitch and knit or purl into stitch again, as shown. Slip both stitches onto right needle, making two stitches.

To decrease, knit or purl two stitches together at the same time.

To slip a stitch, insert right needle as if to purl. Then slip stitch onto right needle without working.

Binding off



Work two stitches in pattern loosely. With left needle, lift first stitch over second stitch and off right needle. Repeat for required number of stitches. To bind off a row, continue until one stitch remains, then break yarn and draw end through last stitch.

DRAW ANY PERSON in one minute! NO LESSONS! NO TALENT!



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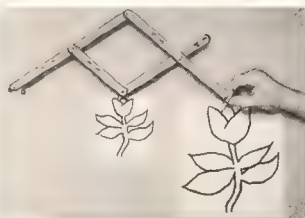
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Bean Bag Dolls

These "Springtime Scrunchies" are made from bean bags! Pattern includes both Flower and Bee and is available for crochet, \$3; or for fabric, \$3.10. Add \$1 p/h. **ANNIE'S PATTERN CLUB**, Dept. H40, Big Sandy, TX 75755.



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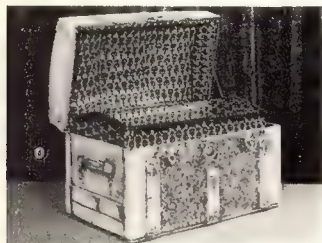
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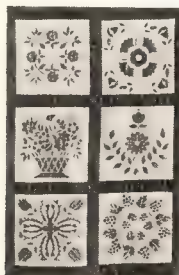
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Restore Old Treasure

Heirloom Treasure tells you how to restore, refinish & decorate antique trunks. 36 colorful pages with over 75 illustrations. \$4.00 ppd. History of Antique Trunks \$2.00. CHAROLLETTE FORD TRUNKS, Dept. NC63, Box 536, Spearman, Texas 79081.



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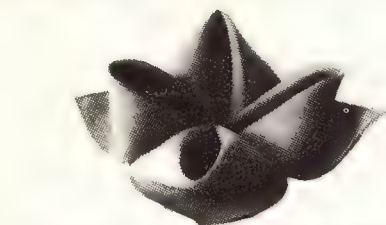


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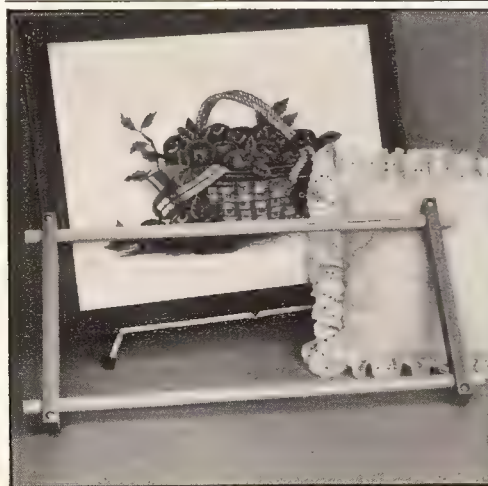
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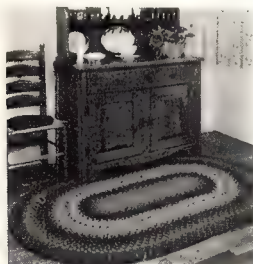
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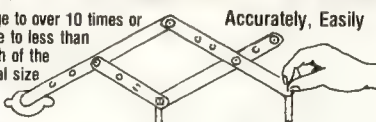
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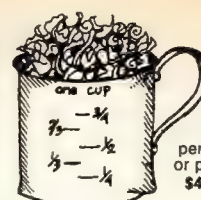


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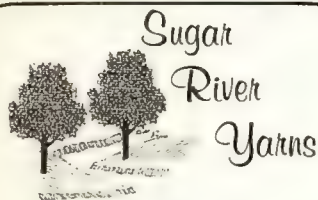
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The Fall 1983 edition of *100s of Needlework and Craft Ideas* is brimming with projects that will keep you busy all winter long. And to make sure you stay warm, we'll show you a collection of 15 handmade sweaters, inspired by Italian artist Giorgio Morandi's beautiful still life paintings. Each comes with complete instructions and patterns.

Plus you'll learn how to make keepsake embroideries for your loved ones...an entire family of country dolls from your sewing basket remnants...authentic country quilts...old-fashioned tabletop doilies...and hundreds more fun crafts.

Those with little time for learning new crafts will be interested in reading the section on weekend crafting. Learn batik, wood carving or embroidery in just a weekend or two. And for inspiring Christmas craft ideas, let this edition be your guide. Here you'll find everything from embroidered "Christmas kittens" to elegant Christmas wearables. Get started on your winter projects soon! **On sale June 28.**

Look for these issues at your newsstand!

Knitting Machine Know-How

Do you wish you had enough time to hand knit your own sweaters and accessories? A knitting machine may help you out. Here is a rundown on what features to look for before you invest in one.

How a knitting machine works

Domestic knitting machines—or looms, as they are called in Europe—are manually operated versions of commercial knitting machines. The domestic models measure approximately 40 inches long, 8 inches deep, and 3 inches high. Clamped to a table or countertop, a machine produces knitted fabric and garments in a small fraction of the time hand knitting would take. Once you have mastered the process and the machine is programmed, you can expect to turn out an average sweater in less than a day.

A knitting machine features 200 needles—one for each stitch—instead of the two needles used for hand knitting. These needles, similar to latch hooks, are set side by side in a bed. A carriage slides across the needle bed and cams force each needle forward, causing the cast-on stitch to slip behind the latch. As the yarn for the next row falls into the upturned hook of each needle, the needle retracts and forces the old stitch to slip off the needle to form a new stitch in much the same way hand-knitted stitches are formed. In the short time that it takes for the carriage to pass across the needles, an entire row of stitches is made.

Since needle spacing is stationary, the gauge—or the size of the stitches—is controlled by two factors: the distance the needle is pulled back in its track when each new stitch is formed, and the amount of tension on the yarn as it feeds into the machine. The distance the needle moves is controlled by a dial on the carriage, and the tension is controlled by threading the yarn through tension disks similar to those on a sewing machine.

The fabric is produced with the wrong side toward the knitter. To prevent the stitches from slipping off the needle as the fabric is worked, weights are hung on the fabric to draw it down as it is produced.

Machine cost

Whenever a new model is introduced, the manufacturer promotes a new feature, so machine knitters are constantly being encouraged to trade up to a better model. As a result, used machines in good condition are always in plentiful supply. A good used machine, even though it may be several years old, is excellent for a beginning machine knitter, and often may be purchased from dealers.

As for new machines, some manufacturers include certain features in the initial price; others consider those features accessories and charge extra. A single-bed machine (costing around \$500) can do stockinette, tuck, and slip stitch patterns. With the addition of a ribber, or second bed (\$220 to \$280), ribbing as well as other kinds of double knitting can be done automatically.

Machine accessories

A punch card accessory is included in the price of most machines. The pattern is punched out on a card, which is then fed into the machine much as paper is fed into a typewriter. With each successive row, the card selects the needles to be used for a number of the required techniques. It can do two-color (also called Fair Isle) knitting and pattern stitches.

Other accessories you can buy include a device that incorporates up to four colors of yarn in one row, and a device that automatically calculates increases and decreases.

How garments are made

Garments are shaped on a machine just as by hand. When the machine transfers a stitch to an adjacent needle, the stitches are automatically knit together on the next row to form a decrease. To increase, a needle is brought from resting position into action, and the new stitch is automatically knit on the next new row.

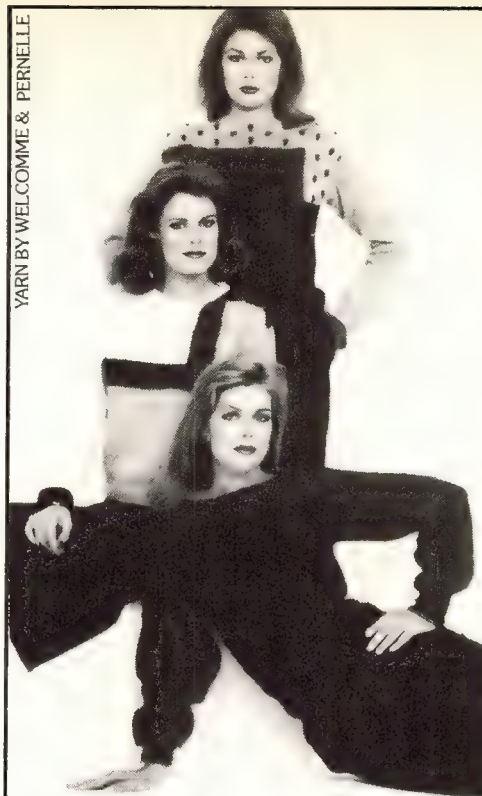
Patterns written specifically for machines are somewhat different from hand knitting patterns. Length is determined by counting the number of rows (read on a digital counter) rather than measuring in inches, since the fabric can't be measured in a relaxed state while it's on the machine.

Which yarns can be used?

Most machines are intended to be used with fine yarns, but now there are bulky yarn machines (about \$300) designed exclusively for knitting worsted-weight and heavier yarns. The needles are heavier and spaced farther apart. (You may use worsted-weight knitting yarns on standard machines by casting on every other or every third needle.)

Almost any fiber type is suitable for machine knitting, although springy synthetic yarns sometimes give less satisfactory results. Wool, cotton, and linen yarns work well. Loopy novelty yarns tend to get caught on adjacent needles, causing a pileup of stitches and broken fibers.

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1027...\$1.00	1087...\$1.99	1144...\$6.95	1166...\$6.95	227...50c	1773...\$3.00	1958...\$12.99
1030...\$2.00	1099...\$1.00	1146...\$2.50	1169...\$1.50	229...50c	1780...\$9.95	1959...\$19.99
1040...\$5.50	1100...\$1.50	1149...\$1.50	1170...\$1.00	232...\$4.50	1916...\$15.95	1960...\$9.99
1041...\$1.00	1101...50c	1150...\$1.00	1171...\$9.95	233...\$4.95	1922...\$11.49	
1042...\$2.00	1103...50c	1151...\$4.00	1172...\$8.50	708...\$1.00	1923...\$11.99	

Name (please print) _____
Address _____
City _____
State _____ Zip Code _____

I AM ENCLOSING:

\$_____ for priced items
\$ 1.00 for handling
\$_____ total remittance

OUR EDITORS INVITE YOU TO HELP THEM BY ANSWERING THESE QUESTIONS:

- Which two articles in this issue were of greatest interest to you?
A. ☐ The Italian palette, pp 19-37
B. ☐ Country squire and companion, pp 38-39
C. ☐ Hale and hearty wear, pp 40-41
D. ☐ Sweaters for cool repose, pp 42-43
E. ☐ Hearty country wine color, pp 44-45
F. ☐ A natural beauty to knit and embroider, pp 46-47
G. ☐ Knitted folkwear for kids, pp 48-49
H. ☐ A stitch of old country, pp 50-51
I. ☐ A garden of fanciful doilies to crochet, pp 52-53
J. ☐ Country quilting, pp 54-59
K. ☐ Weekend crafting, pp 60-63
L. ☐ Storybook characters, pp 64-65
M. ☐ Country cousins, pp 66-67
N. ☐ Family treasures, pp 68-69
O. ☐ Boxes, pp 70-71
P. ☐ Crafter's Christmas, pp 72-77
- How many needlework and/or craft projects do you work on per year?
1. ☐ 1-5
2. ☐ 6-10
3. ☐ 11-15
4. ☐ 16-20
5. ☐ 21 or more
6. ☐ None
- As a result of reading this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*, what actions have you taken or do you expect to take?
Q. ☐ Respond to one or more of the advertisements
R. ☐ Make one or more of the projects
S. ☐ Purchase recommended materials for projects
T. ☐ Tore articles from the magazine for a file of future projects
U. ☐ None of the above
- How frequently would you like to see this magazine published?
7. ☐ Once a year
8. ☐ 2 times a year
9. ☐ 4 times a year
10. ☐ 6 times a year
11. ☐ 12 times a year
- Which of the following influenced your purchase of this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*? (Check no more than 3)
V. ☐ Attracted by the picture on the cover
W. ☐ Attracted by one or more of the articles mentioned on the cover
X. ☐ Read the table of contents
Y. ☐ Browsed through the magazine and found (article) or interest
Z. ☐ Have bought this publication previously
A. ☐ The purchase of this issue was suggested or requested by someone else
- ☐ Was looking for information on the subject
C. ☐ Was just looking for something to read
D. ☐ Other
E. ☐ Don't recall
- Where was this magazine purchased?
2. ☐ Supermarket
3. ☐ Convenience store
4. ☐ Drugstore
5. ☐ Terminal (Air, Rail, Bus)
6. ☐ Bookstore
7. ☐ Other
- What do you plan to do with your copy of *Better Homes and Gardens Fall Needlework & Craft Ideas* when you finish reading it?
F. ☐ Save it for future reference
G. ☐ Loan it to someone else to be returned
H. ☐ Give it to someone else
I. ☐ Discard it
J. ☐ Don't know
- Approximately how long to you expect to keep this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*?
8. ☐ Less than a month
9. ☐ 1 to 3 months
10. ☐ 3 to 6 months
11. ☐ 6 months to a year
12. ☐ More than a year
- Which of these publications have you read in the last 9 months?
K. ☐ *McCall's Needlework & Crafts*
L. ☐ *Better Homes and Gardens Country Crafts* (on sale March 1983)
M. ☐ *Better Homes and Gardens Needlework & Craft Ideas, Spring* (on sale January 1983)
N. ☐ *Better Homes and Gardens Christmas Ideas* (on sale September 1982)
O. ☐ *Better Homes and Gardens* monthly
P. ☐ None of the above
- At the time this magazine was purchased, did you purchase any other?
3. ☐ Yes, a magazine of another publisher
4. ☐ Yes, another *Better Homes and Gardens* title
5. ☐ No
6. ☐ Don't recall
- In which of the following categories is your annual household income before taxes?
Q. ☐ Under \$15,000
R. ☐ \$15,000 to \$24,999
S. ☐ \$25,000 to \$34,999
T. ☐ \$35,000 to \$49,999
U. ☐ \$50,000 to \$74,999
V. ☐ \$75,000 to \$99,999
W. ☐ \$100,000 or more

of art, craft, and needlework supplies. Tells you how to qualify for wholesale buying. Also outlines four other ways for you to save through cooperative buying, discount supplies, classes, and local art and craft supply stores. 5½x8½, 35-pages. Send for your copy today. CREATIVE INCOME. \$5.00. Circle No. 1133.

HOW TO SELL YOUR CRAFTS — using free advertising and publicity. New report tells you how and where to get free advertising and publicity to sell your crafts, craft patterns, or books. Complete instructions with examples. You can get thousands of dollars worth of national advertising free. Send for your copy of this valuable report today. CREATIVE INCOME. \$6.00. Circle No. 1134.

MAKE MONEY WITH YOUR CRAFTS — Brochure offers books and reports that tell you how. Send for your copy today. Price of brochure refunded with first order. CREATIVE INCOME. \$1.00. Circle No. 1135.

CLOTH FACTORY REMNANTS BY THE POUND — Send for our catalog showing cloth remnants in cotton blends (no knits) prints and solids; and calico cotton blends in small prints. The remnants are in 6-in. to ½-yd. pieces. FABRIC CUT-AWAYS. 50¢. Circle No. 1137.

FREE QUILT PATTERNS — in *Quilter's Newsletter Magazine*, plus catalog illustrating hundreds of quilt patterns, quilting stencils, quilting books, supplies, kits, fabrics. LEMAN PUBLICATIONS. \$1.75. Circle No. 1142.

"QUILTMAKER" MAGAZINE — Offers several quilt patterns in each issue along with color instructions, yardages, pattern pieces with seams marked and seam allowances added. Projects are provided for beginner and veteran quilters. LEMAN PUBLICATIONS. \$3.00. Circle No. 1143.

HOLIDAY CRAFT CUTIES — Brings over 50 delightful projects complete with patterns and instructions for making lovely original ornaments, centerpieces, favors, and decorations for every special occasion. Creative projects and Christmas ideas for every room around the house. SUNSHINE GIFTS & CRAFTS. \$6.95. Circle No. 1144.

POTPOURRI CRAFTING ON FORMS — 12-page, full-color pamphlet containing complete how-to instructions for 27 fragrant floral projects. The projects feature unique animal-shaped ornaments, planters, natural air fresheners, wall hangings, and centerpieces, as well as other traditional floral, herb and spice, country French home decoratives. FIBRE-FORM PRODUCTS, INC. \$2.50. Circle No. 1146.

TOYMAKER'S PATTERNS AND SUPPLIES — Catalog of over 100 full-size wooden toy patterns that have easy-to-follow, step-by-step instructions. Hardwood accessories: wooden wheels, axle pegs, smokestacks, people, headlights, and dowels featured. TOY DESIGNS. \$1.50. Circle No. 1149.

SELLING YOUR TOYS — Brochure to aid the wooden toymaker sell toys. Discusses different sales methods, setting up displays, and other basic information for entering the sales field. Special discount offer (\$1.50 off regular price). TOY DESIGNS. \$1.00. Circle No. 1150.

CROCHETED SNOWFLAKES — 120 patterns in an easy to use, easy to carry book containing practical tips, a blocking diagram, definitions of terms, all instructions on pages with the pictures, and colored photos of table settings, wall hangings, Christmas and wintertime decorations using snowflakes. Revised May '82. VEE VEE'S. \$4.00. Circle No. 1151.

LOOMS, SPINNING WHEELS, AND INSTRUCTIONS — Complete line of high-quality equipment for both the beginner and advanced person. Escape to happiness at Sievers School of Fiber Arts, Washington Island, Wis. 69 courses, 35 teachers. Learn how to weave, spin, use natural dyes, make baskets, quilts, paper, lace, felt, and any of the exciting fiber arts. Plans on how to build looms also available. SIEVERS SCHOOL. \$1.00. Circle No. 1152.

NEW UNIQUE CROCHET PATTERNS — TD Creations offers a brochure filled with both year-round and Christmas crochet for every room in your home. Kitchen and bath sets, ornaments, tree, wreath and candlestick holders. Many more new and unique designs, easy and inexpensive to make. Send for our brochure. TD CREATIONS. 50¢. Circle No. 1154.

WRITE YOUR OWN WEDDING VOWS IN ONE

HOUR — Our unique book contains over 100 different ways to mix-and-match those words of love which best describe your feelings for each other. Absolutely anyone can write one's own personal wedding ceremony with our book, *Ways to Say I Do*. PLUMROSE PUBLISHING. \$5.70. Circle No. 1155.

NEEDLECRAFT KITS UP TO 50% OFF — You'll enjoy making beautiful treasures for your home from this exciting collection of top quality needlepoint and crewel kits! All discounted up to 50% off regular store prices! Choose from landscapes, florals, bargello, wildlife, Americana, and more. You'll find superb values in our *Special Sale Catalog*. ROSELLE NEEDLECRAFT. 50¢. Circle No. 1156.

CERAMIC ORNAMENT KITS — 40-page catalog features a variety of ceramic kits: Christmas ornaments and other holiday items for Halloween and Easter; wall plaques, figurines, banks and night-lights. All are kiln-fired ceramic—not plaster. Choose unpainted ceramics only, or order a complete kit with easy instructions and all the materials you'll need. CROSSROADS CERAMICS. \$2.00. Circle No. 1157.

"YOU CAN DOUGH IT" — is a new craft book on dough art. Step-by-step photographs and instructions show how to make over 24 projects in this inexpensive popular craft. Christmas ornaments, wall decor, bread baskets, jar lids, gifts, and children's projects are explained. HOT OFF THE PRESS. \$7.50. Circle No. 1158.

GRAPEVINE BASKETS AND WREATHS — 12-page photo catalog plus art work and hints on how to use the best made and most beautiful grapevine products available anywhere. THRU THE GRAPEVINE. \$2.50. Circle No. 1159.

WELL-FITTING CROCHETED SWEATERS MADE EASY! — Create perfect fitting sweaters every time by using our new "HOW TO" make and assemble booklet. Use your own stitch or one of our suggested patterns. M/T PATTERNS. \$2.50. Circle No. 1160.

KEEPSAKE GIFTS OF ELEGANCE & LOVE — Scandinavian designer's sparkling Lucite bath, office and coffee-table accessories to personalize and display your art, collage, or needlework. Some with exquisite matching kits and stationery—from elegant to inspirational to whimsical. From \$12.50. Create valuable gifts of lasting beauty. The Christiana Collection. Send for our idea-packed brochure. STUDIO ARTS. 50¢. Circle No. 1161.

DOLL CLOTHES TO KNIT & CROCHET — Instruction books to knit and crochet clothes for all sizes of dolls, baby dolls, as well as teenage Fashion dolls. Also a new line of knit-in designs for sweaters, including popular designs such as a roller skate, rainbow, and crayon box. J'S YARN WORLD. \$1.00. Circle No. 1162.

INSTRUCTION BOOK — A beautiful instruction book for two knitted and two crocheted tops, plus one crocheted shawl. All made with DMC 100% cotton Cebelia. THE DMC CORP. \$3.00. Circle No. 1165.

EMBROIDERY FLOSS COLOR CARD — DMC six-strand embroidery floss color card with actual samples of floss for easy identification of colors. Excellent reference for working with counted cross stitch patterns. THE DMC CORP. \$6.95. Circle No. 1166.

GRID SUPPLY FOR CRAFT PROJECTS — Brochure describes practical BLD Grid design on grid sheets—seven sizes, clear acetate grids in two sizes, with understandable instructions. Unique '82 grid design is illustrated. More projects are created because grids save time—"Preparatime." BLD Grid Supply — the missing link in art-and-craft supplies. BLD ENTERPRISES. Free. Circle No. 1168.

PORCELAIN DOLL KITS, DOLL FURNITURE PLANS AND CLOTHING PATTERNS — Catalog showing beautiful hand-painted porcelain doll kits reproduced from the 1800s and early 1900s. Also plans for reproduction doll furniture and carriage and clothing patterns made for porcelain and composition baby dolls, children dolls, and lady dolls. Also patterns for doll shoes. German, French, and American styling. CREATE A DOLL. \$1.50. Circle No. 1169.

CROSS STITCH CATALOG — Collection of exclusive, unique counted cross stitch designs. Flowers, clowns, country, holiday, animals, wreaths, more. Easy to challenging. FREE strawberry and border chart with catalog. GRAPH-IT ARTS. \$1.00. Circle No. 1170.

SOFT SCULPTURE FOR ALL SEASONS — PINCH & SEW CHARACTER DOLLS — CRADLE CREATIONS — This brand new set brings you the most exciting display of soft sculpture craft projects, doll and doll clothes patterns galore and more. *Soft Sculpture for All Seasons* brings adorable Easter projects, handsome turkey for Thanksgiving, witches for Halloween, exquisite Christmas projects, little brown hen, darling dolls and more. *Pinch & Sew Character Dolls* is a must as it brings all basic instructions for working with hosiery, making heads, and even bodies. Step-by-step easy to follow instructions and detailed pictures shows various techniques for creating many facial expressions for making exciting character dolls, country charmers, Santa and elves, potato heads, mini characters, and more. *Cradle Creations* brings you instructions for making an adorable 10 in. baby doll with seven hair styles and full-size patterns for 20 different clothes, turning one doll into 20 different dolls. SUNSHINE GIFTS & CRAFTS. \$9.95. Circle No. 1171.

EASY TO SEW BAGS, TOTES & PURSE ACCESSORIES — This attractive selection of bags and totes will bring fashion to your wardrobe. *Easy to Sew Bags 'n Totes* features 21 original styles, so easy to sew you may want to make them all. Possibilities are endless. By using the basic full size patterns, style variations, fashion fabrics and decorative trims you will make unique bags, totes or pouches for every occasion. *Purse Accessories* brings a wide variety of fabric wallets and purse accessories. Easy-to-follow, step-by-step color photograph instructions and full-size patterns for making an assortment of attractive fabric wallets, coupon wallets, eyeglass and cosmetic cases, cigarette cases, key cases, etc. Great for gifts and for yourself. SUNSHINE GIFTS & CRAFTS. \$8.50. Circle No. 1172.

FREE QUILTING PATTERN CATALOG — 10 pages of fun quilting projects, including patterns for pillows, wall-hangings, fabric flowers, handbags, totebags, Christmas crafts, lots more. Also included is listing of seven applique pattern booklets. LOVELAND PATTERN CO. Free. Circle No. 1174.

"LET'S DOUGH IT AGAIN" — is the title of a second dough art book by Paulette Jarvey. This 80-page, 8½x11-in. book gives step-by-step photographs and instructions to make over 30 designs. Included are strawberries, owls, chickens, magnets, Christmas ornaments, quick and easy projects and ideas when working with children. HOT OFF THE PRESS. \$7.50. Circle No. 1175.

PINECONE, SEASHELL — projects booklet and wholesale handicraft materials catalog, featuring natural pods, foliage, florist supplies, miniatures, beads, jewelry findings, party and wedding favors, doll parts, Christmas materials, and flower arranging supplies. CREATIVE CRAFT HOUSE. \$1.50. Circle No. 1176.

100% WOOL QUILT BATTING — made from pure virgin Wisconsin-grown wool. Cozy, soft, natural, energy-saving wool. A practical luxury for filling your heirloom quilt. Will also refurbish your old wool batts. SUGAR RIVER FARMS. \$1.00. Circle No. 1177.

CROCHET SNOWFLAKES — by Helen Haywood. Six books are available, each book contains different designs for regular snowflakes and ring snowflakes. The centers of the ring snowflakes can be personalized with embroidery and/or pictures. This series also features close-up photos, easy directions, cross-stitch charts, new uses and innovative ideas. Great for gifts and bazaars. HEIRLOOM ORIGINALS. Book I — \$4.50. Circle No. 1178. Book II — \$4.50. Circle No. 1179. Book III — \$4.50. Circle No. 1180. Book IV — \$4.50. Circle No. 1181. Book V — \$4.50. Circle No. 1182. Book VI — \$4.50. Circle No. 1183.

DECORATING

CREWEL FROM KASHMIR — Traditional floral designs hand-embroidered in wool on hand-loomed natural cotton. Color catalog contains photos of designs and colors available in 52-in.-wide fabric for draperies, upholstery, etc. Also shown are ready-made bedspreads, pillow covers, totes, chair seats. GURIANS. \$1.00. Circle No. 213.

FANCY NAPKIN FOLDINGS — As used in the dining rooms of the world's luxury liners. Colorful 20-page booklet with easy-to-follow instructions for

the Rosebud, Tulip, Butterfly, Lotus, and many others. Add grace and charm to your dinner table, or give as a delightful gift to any lady between eight and 80. **GOLEM PRESS.** \$3.00. *Circle No. 215.*

THE WELL-DRESSED HOME — can be yours with tablecloths, place mats, bedspreads, and more. All-lace tablecloths are our specialty. Also, specially designed holiday lace-motif items. **MILLOAF PRODUCTS.** 50¢. *Circle No. 227.*

COLONIAL BEDSPREADS AND OTHER EARLY AMERICAN HOME FURNISHINGS — *Natural Elements* catalog features cotton bedspreads, blankets, towels, draperies, wool blankets, and throws. Also tin, pewter, copper, brass, wood, and glass decorating accessories. Decorative basketry and more-more-more. **HOMESPUN CRAFTS.** 50¢. *Circle No. 229.*

"THE ORIGINAL CHRISTMAS IDEAS FROM WILLIAMSBURG" — The joy, warmth, and tradition of *Christmas in Williamsburg* is beautifully captured in this exciting new book. Edna Pennell, flower consultant to the Colonial Williamsburg Foundation, has selected typically tasteful interior arrangements and outdoor decorations. These have been beautifully photographed in their charming Williamsburg settings. Simple instructions and the use of outstanding color photography show, step-by-step, how to easily create a memorable Williamsburg Christmas for your home and family. **WILLIAMSBURG PUBLISHING CO.** \$4.50. *Circle No. 232.*

"MORE CHRISTMAS IDEAS FROM WILLIAMSBURG" — After six reprintings the overwhelming response to the original *Christmas Ideas from Williamsburg* has inspired Edna Pennell to write a companion publication to her original book. This totally new book features an exciting selection of new arrangements photographed in full color and shown in a variety of beautiful settings to help you relate to your own home. Typically tasteful interior arrangements and outdoor decorations have been presented in detail and discussed step by step to allow you to easily create a Williamsburg Christmas in your home. **WILLIAMSBURG PUBLISHING CO.** \$4.95. *Circle No. 233.*

FURNITURE AND ACCESSORIES

FISH NET CANOPIES, BEDSPREADS & DUST RUFFLES — Full-color brochure showing beautiful hand-tied fish net canopies, custom made to fit any size bed, of all cotton thread in natural cream or white, pre-shrunk and hand washable. Bedspreads and dust ruffles by a famous manufacturer of bed fashions, traditional in design in all standard sizes. Dust ruffles have split corners and come in drop lengths of 18 to 24 in. Satisfaction guaranteed. **CARTER CANOPIES.** Free. *Circle No. 707.*

OLD NEW ENGLAND COUNTRY POTTERY — A full-color brochure showing our line of 43 stoneware pottery pieces, completely handmade in the spirit of the Colonial American craftsmen. **CEDAR SWAMP STONEWARE CO., INC.** \$1.00. *Circle No. 708.*

COUNTRY MANOR — In the foothills of Skyline Drive, 40-page country catalog of a collection of hard-to-find and classic country items from the Blue Ridge Mountains. Appalachia basketry featured and much, much more. **COUNTRY MANOR.** \$1.00. *Circle No. 709.*

ORIGINAL METAL WALL SCULPTURES — Brochure pictures handcrafted works of art to serve as focal points in your living room, den, office, or fireplace mantel. Treasured as gifts. Rare, exclusive originals in every price range. Major material is heavy-gauge steel pieces welded together with brazed solid brass for accents. Color accents can be added to go with your decor. **B. LEVINE.** Free. *Circle No. 735.*

dORIGINAL PRINT COLLECTORS GROUP, LTD. — Specializes in beautiful, investment-quality prints, which are moderately priced. Our limited edition art comes custom-framed, accompanied by a certificate of authenticity. We offer prints by Calder, Chagall, Miró, and up-and-coming artists. Send for our full-color catalog. No obligation. **ORIGINAL PRINT COLLECTORS GROUP, LTD.** \$1.00. *Circle No. 763.*

LIMITED EDITIONS BY SLIGH FURNITURE CO. & TREND CLOCKS — Write for full-color brochures illustrating the Charles R. Sligh Limited Edition Secretary, and the Gordon Van Tamen Limited

Edition Mantel Clock, both commemorating the founders of the two companies. **SLIGH FURNITURE CO./TREND CLOCKS.** Free. *Circle No. 771.*

NEWEST EDITION OF FAMOUS CATALOG IS LARGEST EVER — Offers authentic reproductions of traditional American home furnishings, decorating accessories, unique gifts for men, women, children. Includes period furniture, wicker, curtains, rag rugs, bed & bath linens, framed primitives, lamps, kitchenwares, Rockwell, and other collectibles. Known for quality and service for 30 years. Absolute guarantee; immediate shipment. Major credit cards; free layaway. **STURBRIDGE YANKEE WORKSHOP.** Free. *Circle No. 777.*

SHAKER FURNITURE KITS & DECORATIVE ACCESSORIES — Authentic reproductions — rocking chairs, side chairs, trestle tables, candle stands, kegs and pegboards, rag rugs, oval boxes, spirit drawings, and needlework kits. 32-page catalog. **SHAKER WORKSHOPS.** 50¢. *Circle No. 780.*

KITCHEN PLANNING, EQUIPMENT, AND APPLIANCES

VERSATILE KNIFE SHARPENER — All knives, old and new, deserve the sharp edge that Chantry gives safely, easily, and fast. It really works! Do your serrated knives! Easier than a butcher's steel, maintaining the correct angle, light and compact, the Chantry is a cure-all for dull knives. Send for literature and how to receive a FREE beautiful circular maple cutting board. **CHANTRY KNIFE SHARPENER.** Free. *Circle No. 922.*

CENTENNIAL BREAD SAMPLER RECIPES BOOK — Red Star Yeast has a 216-page Centennial Anniversary recipe book with almost 300 recipes. The hard-cover book is spiral bound to lie flat. Both historic and contemporary recipes for basic breads, batter breads, sweet goods, ethnic recipes, hearty breads, prizewinners, and more! Tips on all types of yeast baking. Symbols designate make-ahead smaller yield, and reduced-time recipes. A \$9.95 value for only \$4.95 and Red Star Yeast proof-of-purchase. **UNIVERSAL FOODS CORP.** \$4.95. *Circle No. 943.*

SMUCKER'S RECIPE NOTE CARDS — 12 originally illustrated note cards with matching gingham envelopes. The back of each note card features a delicious recipe prepared with Smucker's jellies or preserves. Available in the U.S. only. **THE J. M. SMUCKER CO.** \$1.80. *Circle No. 960.*

VARIOUS

HOUSEHOLD INVENTORY RECORD — This folder provides a handy room-by-room inventory record for your personal property. Includes tips on identifying lost or stolen property and a place to record where important papers are kept. You also receive **MEET ALLSTATE ... THE GOOD HANDS PEOPLE** — a handy "get acquainted" booklet. Highlights insurance and family financial products you should know about. **ALLSTATE INSURANCE CO.** Free. *Circle No. 1725.*

SPECKLED ENAMELWARE AND COUNTRY "GOODIES" — Something for every room and every person in your home. Hardware and accessories for do-it-yourselfers. Old-fashioned candy and crackers, handyman instruction books, Americana country skills, and cookbooks. Speckled enamelware in country blue, royal blue, and brown. Wire chicken baskets, coffee mills, cherry pitters, and lots of other kitchen paraphernalia. Authentically replicated iron banks, doll kits, "kitty" posters, and advertising thermometers in wood and tin. Plus much, much more. **BUFFALO PEDDLER.** \$1.00. *Circle No. 1728.*

COUNTRY FARE FROM BLUE RIDGE MOUNTAINS — Gifts and crafts from the Virginia countryside; preserves, jellies, mulling spices, grapevine and herb wreaths. The complete source for herbs, oils and potpourri supplies. **FAITH MOUNTAIN HERBS.** \$1.00. *Circle No. 1733.*

DELECTABLE COUNTRY THINGS — Handmade quilts, kerosene lamps, appliqué kits, counted cross-stitch kits, spatterware, spice wreath, English stoneware, Shaker furniture, potpourri, handmade soap, homespun tablecloths, coffee mills, forged sewing lamp, cast-iron toys, calico-by-the-yard, candle molds, weather vanes, braided rugs,

popcorn popper. No catalog like it! **NORTH SHORE FARMHOUSE.** \$1.25. *Circle No. 1741.*

FARMHOUSE HARDWARE AND STOVES AND OTHER EMBELLISHMENTS — Door latches, hand-forged hinges, colonial door pulls, hand-hewn mantel and timbers, soapstone (the best), stoves, forged stove and fireplace tools, switchplates, wall safe, colonial lamp posts, bootscraper, hand-wrought sewing lamp, cupolas, weather vanes. An unusual catalog to save for future use. **NORTH SHORE FARMHOUSE.** \$1.00. *Circle No. 1742.*

COLLECTIBLES — Turn-of-the-century prints, collector plates, figurines, dolls, and cards from the original designs of Jan Hagara. Send for color catalog. **B&J ART DESIGNS.** \$2.00. *Circle No. 1769.*

INSURANCE QUESTIONS AND ANSWER BROCHURES — These nine generic consumer brochures answer the most commonly asked questions about auto, homeowners, and life insurance to help you understand your insurance policies, needs, and ways to save money. **ALLSTATE INSURANCE CO.** Free. *Circle No. 1770.*

BOOKS FOR NEEDLEWORKERS — Quarterly catalogs of hundreds of publishers' closeouts, new reprints at bargain prices, and the best of all publishers' books about the needle arts are carefully reviewed in *The Book List* published every 3 months (yearly subscription). Price refunded with first order. **CREWEL ELEPHANT.**

Sample Issue — \$1.00. *Circle No. 1772.*

4 Issues (year subscription) — \$3.00. *Circle No. 1773.*

OPEN AN ANTIQUE SHOP — 245-page start-up manual by veteran retailer tells: where to buy antiques and giftware at wholesale prices; explains jewelry business; book scouting; furniture refinishing; overseas buying; mail-order selling; estate sales; antique shows; etc. Includes all sample business forms necessary. **WINDMILL PUBLISHING CO.** \$9.95. *Circle No. 1780.*

BETTER HOMES AND GARDENS® IDEA BOOKLETS

"NEW COOK BOOK" — Revised for cooking trends of the '80s — lighter, simpler and more nutritious meals. It features timesaving recipes and techniques, nutrition analysis of each recipe, international classics, simplified cooking methods, and creative cooking ideas. Ring bound, 466 pages. 1,251 recipes, 246 color photos and drawings, hard cover. **BETTER HOMES AND GARDENS®.** \$15.95. *Circle No. 1916.*

NEEDLEWORK LAP FRAME — Two sets of adjustable rods handle large or small needlepoint and embroidery projects with equal ease (up to 20 in. wide, and length over 12 in.) This deluxe lap frame includes latching devices to ensure even tension. Smooth wood construction and all hardware also included. **BETTER HOMES AND GARDENS®.** \$11.49. *Circle No. 1922.*

NEEDLEWORK PATTERN COLLECTION — You get a set of 3 pattern books — *Siamese Cat Collection*, *Mallard Collection*, and *Unicorn Collection*. Every pattern is designed by famed artist Candi Martin. Each book contains complete instructions for either needlepoint or counted cross-stitch. Each book has 18 pages, soft cover. **BETTER HOMES AND GARDENS®.** \$11.99. *Circle No. 1923.*

"STORE-IT-ALL SEWING CENTER PROJECT PLAN" — This store-it-all sewing center sets up quickly, packs away easily, and holds a closet full of sewing needs. The swing-down tabletop behind the door opens into a five-foot workbench that is permanently fixed to the door, so the sewing machine can always be in its ready-to-work position. Inside the unit you'll find all sorts of nooks and crannies for sewing equipment. There's a rack for two dozen spools of thread, a scissors shelf, a pegboard rack, a built-in file for patterns, a wastebasket, and a clothing rod for in-process projects. Three large cubbyholes in the bottom of the unit hold fabrics and supplies. To build the unit, you simply construct the rectangular box, attach the door, and cut and assemble the storage compartments. Plans include a list of materials, cutting diagrams, and complete instructions. **BETTER HOMES AND GARDENS®.** \$4.95. *Circle No. 1924.*

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COLORFUL FABRIC MARKERS — Professional set has 9 bright colors, 1 plastic pattern pencil, 1 detail pen, and 2 half-ounce bottles white base coat for denim or dark fabrics. BETTER HOMES AND GARDENS®. \$9.99. Circle No. 1927.

NEEDLEPOINT BLOCKER — Reshape your needlepoint canvas and other needlework projects after you finish the handwork. Easy-to-read markings allow you to achieve the size you need. Water repellent with back raised for proper ventilation. 24x32-in. blocker includes 200 rust-proof pins, blocking hints, and instructions. BETTER HOMES AND GARDENS®. \$27.99. Circle No. 1928.

"NEEDLEPOINT" — 40 projects, 39 color photos, 96 pages, hard cover. Everything you want to know about needlepoint. A variety of techniques and projects to choose from. BETTER HOMES AND GARDENS®. \$6.95. Circle No. 1929.

ACRYLIC PAINTS — Turn drab-looking fabrics into marvelous showpieces! Use your paints to color or clothing... tablecloths... a variety of different fabrics. Kit includes: ¾-fl.-oz. tubes, one each of burnt sienna, yellow, black, red, green, blue, and white; 1-fl.-oz. bottle of gloss medium; plastic palette; 3 brushes; and techniques brochure. BETTER HOMES AND GARDENS®. \$15.99. Circle No. 1930.

"WOMEN'S HEALTH & MEDICAL GUIDE" — The most comprehensive woman's medical guide ever published. Helps women understand their physical, emotional, and sexual natures. Prepared by 34 leading medical experts. 400 color and black and white drawings, 696 pages, hard cover. BETTER HOMES AND GARDENS®. \$29.95. Circle No. 1947.

"AFTER 40 HEALTH & MEDICAL GUIDE" — A unique guide in understanding physical, mental, and emotional changes. Answers questions on preventing, or reducing the disabilities of advancing years. 239 color and 69 black and white illustrations, 480 pages, hard cover. BETTER HOMES AND GARDENS®. \$24.95. Circle No. 1950.

"NEW BABY BOOK" — Introduction to prenatal care and child development. Contains glossary of terms and records section. America's best-selling hard-cover baby book with more than 3.5 million copies sold. 13 color drawings, 160 photos and illustrations, 265 pages, hard cover. BETTER HOMES AND GARDENS®. \$9.95. Circle No. 1953.

REVOLUTIONARY ROTARY CUTTER — Here's a remarkable new cutting tool for crafters! Extremely sharp rotary cutter has removable, refillable tungsten blade that cuts curves and straight lines through multilayers of fabric, mat board, plastic, canvas, and more! BETTER HOMES AND GARDENS®. \$9.99. Circle No. 1956.

STURDY WOOD EMBROIDERY HOOPS — Wooden hoop with antislip construction keeps material tight — never comes loose while you work. Quick n' easy fingertip screw adjustment provides positive tension on all fabrics. Smooth snag-free finish is easy to keep clean. Package of four hoops includes 4-, 6-, 8-, and 10-in. sizes to meet most stitching needs. BETTER HOMES AND GARDENS®. \$12.99. Circle No. 1957.

SHAKER BOXES — Add an exciting conversation piece to your home with these four beautifully crafted — and very functional Shaker Boxes. Your boxes can hold everything from knitting needles to nuts! And you'll have fun decorating these popular containers, too. We suggest a stain, stencils and lining the insides with quilts, calicos, or gingham! Boxes make great giftables. BETTER HOMES AND GARDENS®. \$12.99. Circle No. 1958.

BARGAIN BOX — Here's a surprise craft collection that will save you money and supply hours of stitching fun! The great kits you've seen before in our catalog are now yours at bargain prices. For the low price of just \$19.99, we'll send you some of our loveliest kits in stock, valued at more than \$40! Or order our assortment of kits valued at \$20 or more for just \$9.99. BETTER HOMES AND GARDENS®. Bargain Box @ \$19.99. Circle No. 1959. Bargain Box @ \$9.99. Circle No. 1960.

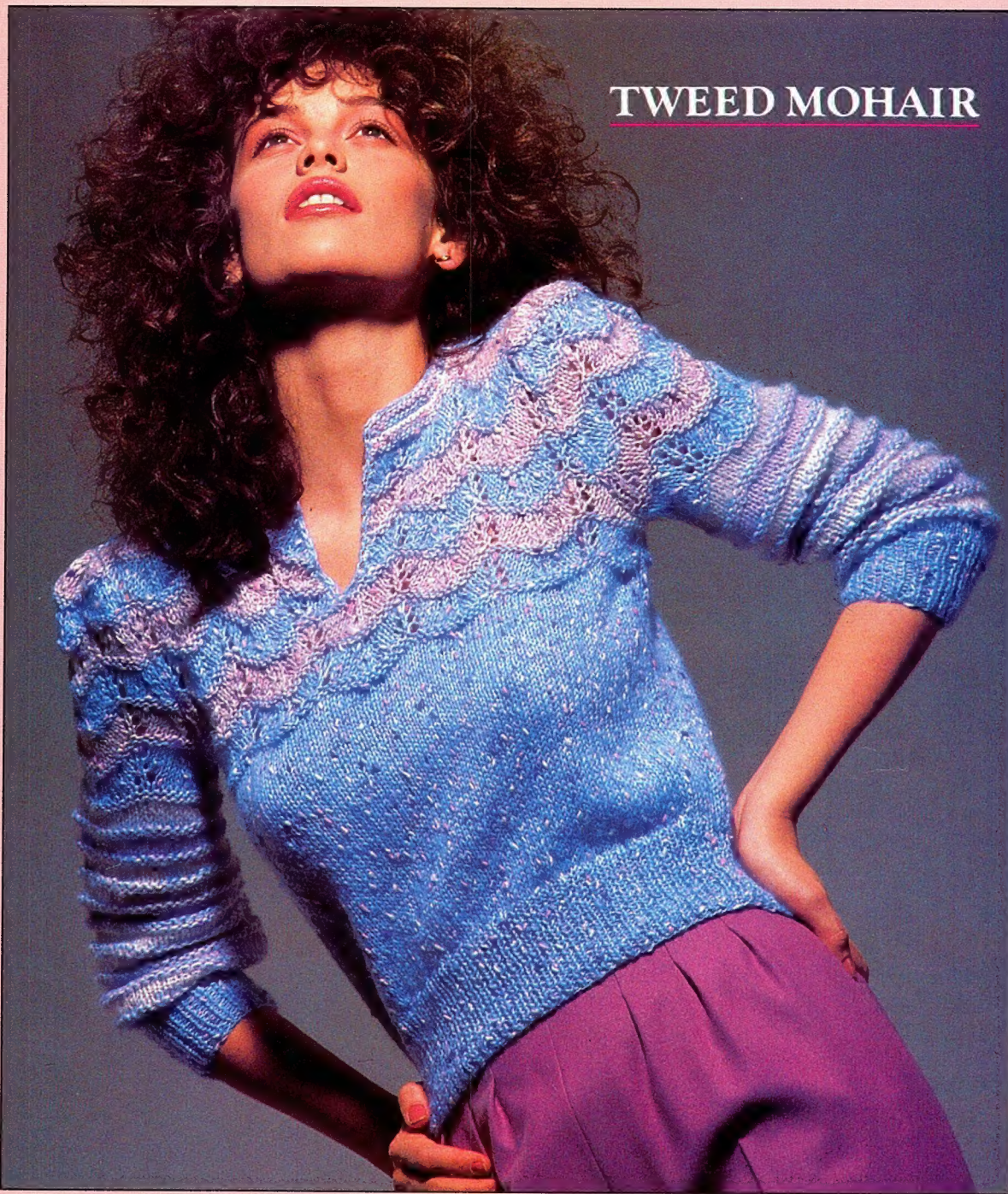
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OUR EDITORS INVITE YOU TO HELP THEM BY ANSWERING THESE QUESTIONS:

- Which two articles in this issue were of greatest interest to you?
 A. ☐ The Italian palette, pp 19-37
 B. ☐ Country squire and companion, pp 38-39
 C. ☐ Hale and hearty wear, pp 40-41
 D. ☐ Sweaters for cool repose, pp 42-43
 E. ☐ Hearty country wine color, pp 44-45
 F. ☐ A natural beauty to knit and embroider, pp 46-47
 G. ☐ Knitted folkwear for kids, pp 48-49
 H. ☐ A stitch of old country, pp 50-51
 I. ☐ A garden of fanciful doilies to crochet, pp 52-53
 J. ☐ Country quilting, pp 54-59
 K. ☐ Weekend crafting, pp 60-63
 L. ☐ Storybook characters, pp 64-65
 M. ☐ Country cousins, pp 66-67
 N. ☐ Family treasures, pp 68-69
 O. ☐ Boxes, pp 70-71
 P. ☐ Crafter's Christmas, pp 72-77
- How many needlework and/or craft projects do you work on per year?
 1. ☐ 1-5
 2. ☐ 6-10
 3. ☐ 11-15
 4. ☐ 16-20
 5. ☐ 21 or more
 6. ☐ None
- As a result of reading this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*, what actions have you taken or do you expect to take?
 Q. ☐ Respond to one or more of the advertisements
 R. ☐ Make one or more of the projects
 S. ☐ Purchase recommended materials for projects
 T. ☐ Tore articles from the magazine for a file of future projects
 U. ☐ None of the above
- How frequently would you like to see this magazine published?
 7. ☐ Once a year
 8. ☐ 2 times a year
 9. ☐ 4 times a year
 10. ☐ 6 times a year
 11. ☐ 12 times a year
- Which of the following influenced your purchase of this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*? (Check no more than 3)
 V. ☐ Attracted by the picture on the cover
 W. ☐ Attracted by one or more of the articles mentioned on the cover
 X. ☐ Read the table of contents
 Y. ☐ Browsed through the magazine and found (article) or interest
 Z. ☐ Have bought this publication previously
 A. ☐ The purchase of this issue was suggested or requested by someone else
- ☐ Was looking for information on the subject
- ☐ Was just looking for something to read
- ☐ Other
- ☐ Don't recall
- Where was this magazine purchased?
 2. ☐ Supermarket
 3. ☐ Convenience store
 4. ☐ Drugstore
 5. ☐ Terminal (Air, Rail, Bus)
 6. ☐ Bookstore
 7. ☐ Other
- What do you plan to do with your copy of *Better Homes and Gardens Fall Needlework & Craft Ideas* when you finish reading it?
 F. ☐ Save it for future reference
 G. ☐ Loan it to someone else to be returned
 H. ☐ Give it to someone else
 I. ☐ Discard it
 J. ☐ Don't know
- Approximately how long to you expect to keep this issue of *Better Homes and Gardens Fall Needlework & Craft Ideas*?
 8. ☐ Less than a month
 9. ☐ 1 to 3 months
 10. ☐ 3 to 6 months
 11. ☐ 6 months to a year
 12. ☐ More than a year
- Which of these publications have you read in the last 9 months?
 K. ☐ *McCall's Needlework & Crafts*
 L. ☐ *Better Homes and Gardens Country Crafts* (on sale March 1983)
 M. ☐ *Better Homes and Gardens Needlework & Craft Ideas, Spring* (on sale January 1983)
 N. ☐ *Better Homes and Gardens Christmas Ideas* (on sale September 1982)
 O. ☐ *Better Homes and Gardens* monthly
 P. ☐ None of the above
- At the time this magazine was purchased, did you purchase any other?
 3. ☐ Yes, a magazine of another publisher
 4. ☐ Yes, another *Better Homes and Gardens* title
 5. ☐ No
 6. ☐ Don't recall
- In which of the following categories is your annual household income before taxes?
 Q. ☐ Under \$15,000
 R. ☐ \$15,000 to \$24,999
 S. ☐ \$25,000 to \$34,999
 T. ☐ \$35,000 to \$49,999
 U. ☐ \$50,000 to \$74,999
 V. ☐ \$75,000 to \$99,999
 W. ☐ \$100,000 or more



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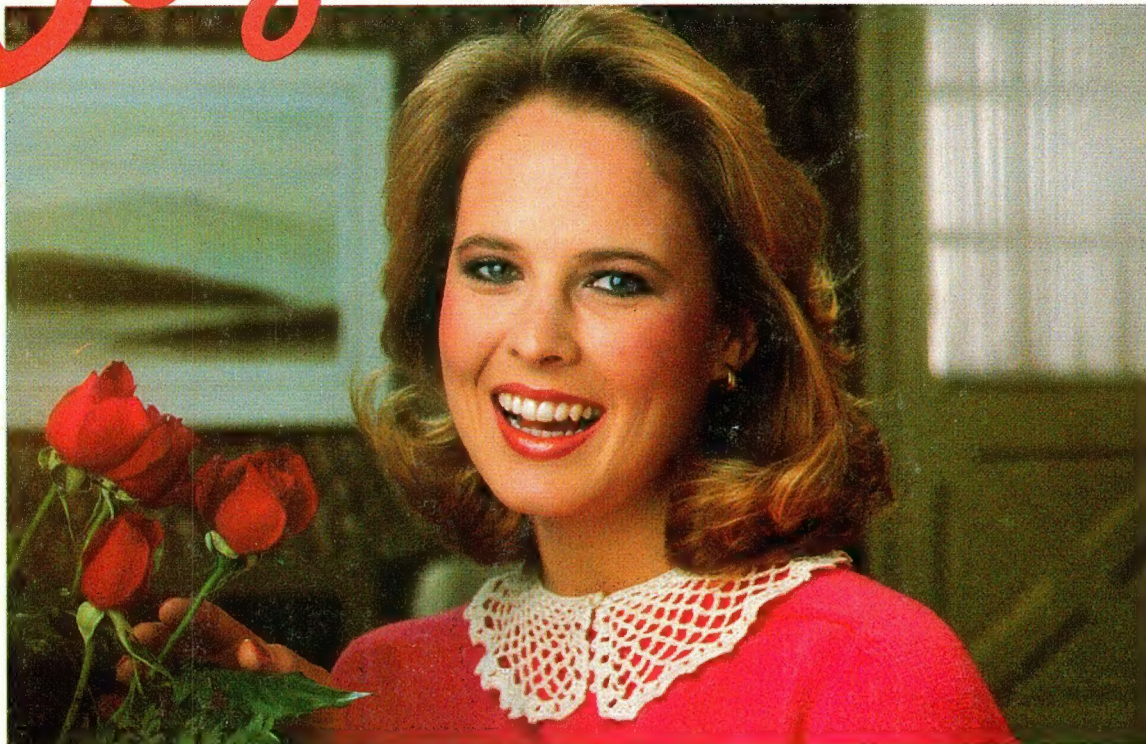


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